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# LONDON

London, England, February 8, 1913.  
30A Sackville Street, Piccadilly, W.

The second week of the Thomas Beecham season of grand opera and ballet at Covent Garden brought forward the revival of "Elektra" and the reappearance of the ballet in a first production in England of "Pétrouchka," a new ballet, the music of which is by Igor Stravinsky. Of this new ballet it presents nothing particularly fascinating in either story or music. The story, a kind of Punch and Judy show, is by no means enhanced in either interest or beauty by the music, which is extremely modern in its orchestration, in the worst sense of modernism. Every device of modern technic is seemingly utilized and cacophony runs the whole gamut of ugliness. Of the esthetic there is not the shimmer of a suggestion. That the composer is a first class technician there is no doubt, as there is also seemingly no doubt that he lacks entirely the feeling for the beautiful or artistic in musical composition. On this same evening two other ballet numbers were presented, namely, "Thamar" and "Les Sylphides," the latter danced to the orchestration of several Chopin waltzes and mazurkas. Though in these Chopin compositions the arrangement for orchestra is very beautifully conceived, the innate esthetic beauty of the composition is destroyed to provide excellent material for the dancers. In the first place the distinctive mark of the Chopin music, the tempo rubato, is entirely annihilated in the transformation of the art conception into the practical. The Chopin waltzes and mazurkas were never meant to be danced to; they are not a means to an end, but the means and the end in themselves. And in their dress of orchestration they resemble dainty Dresden figures decked out in a kind of dowager costume, elaborate and perhaps elegant, but not fitting or in harmony with the thought dominating and infused into the dainty figures by their creator. And, also, that even great artists, such as Karsavina and Nijinsky undoubtedly are, bring before the eyes the great esthetic principles embraced in these compositions in their original form, that is, as compositions for the piano, that is a question that no unbiased and cultured one will answer in the affirmative. Any one of many other compositions in three-four rhythm would suit the character of their dance much better than the Chopin compositions, and mean more to the spectator than the debasement, for it is nothing more, of those chefs-d'œuvre for piano.

The cast of the first performance of this season's "Elektra" was entrusted to experienced and well trained artists. Madame Mottl-Fassbender as Elektra, though she failed throughout the part histrionically, was nevertheless in excellent vocal form and imparted the sense of legato to all she did. The Klytemnestra of Anna Bahr-Mildenburg was, as always, a finished piece of acting, and the Chrysothemis of Louise Petzl-Perard was an interesting and well sung characterization. Other members of the cast were as follows: Orest, Friedrich Brodersen; Aegisth, John Albert Chapman; die Aufseherin, Jennie Taggart. The traute, Brenda Barnett; die Schlepfragerin, Gwen Trevitt; ein junger Diener, Denis Bynden-Ayres; ein alter Diener, Albert Chapman; die Aufseherin, Jennie Taggart. The fire maidens were Molly Deane, E. Bailey, Gertrude Blomfield, Muriel Terry and May Storia. Thomas Beecham conducted, and a brilliant and essentially a musically dramatic version of the score was presented.

Busoni's recital at Bechstein Hall, February 6, presented the artist in a program of exceeding interest. The Bach-Busoni chromatic fantasia and fugue opened the program, and there is no need to say that it was a masterly reading, musically and technically. Following this came three choral preludes—"Wachet auf," "In dir ist Freude" and "Nun freut Euch lieben Christen," in which the pianist's wonderful cantilena found most effective expression. After the three preludes, the organ adagio and fugue in C followed, and here the beauty of tone, and gradation of tone dynamically and in the deeper sense of the colorful, lent a charm and grace to the outlining of the great technical difficulties that once again stamped Busoni's interpretation of Bach as that of the consummate artist. And as a contrast of infinite charm came the twenty-four preludes of Chopin. To go into detail and analyze each and every one of these miniature dramas as presented by Busoni would be a work of most agreeable and interesting kind, but then perhaps the great and distinguishing musical point of view presented by him would be lost sight of. Though perfect in detail, the entire set of twenty-four preludes is conceived by him as one great conception. The sequence in which he presents them serves but to emphasize this conviction, and the mood series, the contrasts and climax, all converge in proper place in the musical narrative. He made of the preludes not a series of small pieces, but a

magnificent impressionistic picture. The two closing numbers were the Liszt-Busoni "Mephisto" waltz and the "Figaro" fantasia. In both his transcendent technical command had full play. The virtuosity of the Busoni technic is an art in itself. The beauty of the mere tone, the ineffable charm of the "sound" in itself alone of the scale passages, the cantilena above referred to, and the klang of the en-



FOUR ADVANCED PUPILS OF THE OSTROVSKY MUSICAL INSTITUTE RECENTLY HEARD IN RECITAL.  
Evelyn Thompson, Rhoda Simpson, Dora Haman, Kitty Buckley.

semble, all divide honors with the intellectual conception and profound musical feeling. A second recital is announced for the latter part of this month, when the program will be constructed entirely of Liszt compositions, original, and of transcriptions.

At the sixth symphony concert by the Queen's Hall Orchestra, Sir Henry J. Wood, conductor, the soloist was Carl Flesch, who elected to be heard in the Beethoven violin concerto. There is no criteria that a violinist can select for the proper gauging of his merits as a musician and virtuoso that exceeds the value of the Beethoven concerto, and there are few artists so well prepared to stand the test as Herr Flesch. His scholarly musicianship, his experience as an interpreter of the classic works for violin, and his technical equipment, all serve as a means to the end of presenting the great underlying truths, musical



PERCEVAL ALLEN,  
Who has been engaged as leading soprano for the 1914-1915 tour of the Quinlan Grand Opera Company.

and esthetic, contained in the Beethoven work. His appearance at the above mentioned concert was not his first before a London audience. In November, 1911, he gave two orchestral concerts at Queen's Hall, when he played concertos by Brahms, Mozart, Joachim and Beethoven, making a strong impression on press and public alike. Born in Hungary in 1873, Herr Flesch has had excellent training from his earliest days. For three years he studied at the Vienna Conservatory, after which he went to Paris and placed himself under Marsick, who was a pupil of Joachim. In 1895 he began his concert career, and created a phenomenal success in Berlin, as has been chronicled by the Berlin correspondent of THE MUSICAL COURIER. In Berlin he became regarded as an upholder of the broad and classical style of the Joachim school of violin playing. He

was a teacher for five years at the conservatory at Bucharest, but left Roumania for a tour of Europe. Later he became professor of violin at Amsterdam. It is a well known fact that he has at his command a repertory covering almost the entire range of violin literature. At his concert last week he was most cordially received.

Bettina Freeman, the young American soprano, who was engaged by the Quinlan Opera Company for the English Provinces last year, and who made so great a success as Madame Butterfly, Antonia in the "Tales of Hoffmann" and as Aida, is now living in London and doing much concert work, especially throughout the Provinces, where she became so well known while en tour with the Quinlan company. Miss Freeman will give a London recital this spring.

A very talented violinist is Isolde Menges, the young artist who was heard at Queen's Hall, February 4, with the Brighton Municipal Orchestra, under the conductorship of Lyell-Taylor. As the program notes stated: "Isolde Menges comes of a musical family. Her father, George Menges, is a well known teacher of the violin, and her mother in her youth won gold medals for piano and violin playing. The family consists of four children, the two younger showing great promise for the future as cellist and pianist. Isolde was born in 1894 and her musical gifts showed themselves at a very early age, so much so that at the age of three and a half years she gave a violin recital, playing pieces from memory. For many years she was trained entirely by her father, under whom she made such progress that in her fourteenth year her playing at Wiesbaden attracted great attention and elicited exceptionally eulogistic criticism. She became a pupil of Prof. Leopold Auer in 1909, going to St. Petersburg for the purpose, where she remained until recently." Miss Menges, at her concert of February 4, was heard in the Tchaikowsky concerto (op. 23), the Lalo concerto, "Espagnole," and three miscellaneous numbers. To begin with, she has a very lovely violin, and she is gifted with the capacity to draw the firm, resonant tone, colored by a certain warmth of temperament and of exquisite intonation. Her playing of the Tchaikowsky proved her gifts in various directions and brought her great applause at its finish. In the Lalo work she brought to its interpretation much finish and a good conception of style. She has the power to express and in one so young (she is but nineteen) expression is not always a strong point, but on the contrary with Miss Menges she displayed much depth of musical feeling and a strong dramatic sense. Her playing of the three short numbers—the Chopin-Auer nocturne in E minor, op. 72; Kreisler's "Schön Rosmarin," and two Hungarian dances by Brahms-Joachim—was of great charm and grace of sentiment. She should surely take her place among the few noted women violinists.

It will be interesting news to the many friends and admirers of Perceval Allen to know that she has been engaged as the leading soprano by the Quinlan Opera Company for the season of 1913-1914. Miss Allen will be heard with the company at the opening performance, April 21, at Newcastle, after which performances will be given in Birmingham, Liverpool and Dublin. Then the company will leave for South Africa, where performances will be given in Cape Town and Johannesburg, after which Australia will be the object of the company's itinerary, where the "Ring" in English will be given for the first time. Miss Allen has been engaged for the roles of the three Brünnhildes, Isolde, Eva in "Meistersinger," Elizabeth and Elsa, also for the Countess in "Figaro," Leonora in "Trovatore," Lici in "L'Enfant Prodigue" (Debussy), and possibly Tosca and Aida. The tour will extend over a period of eighteen months. Miss Allen's place in the ranks of English sopranos is conceded universally to be among those of unquestioned vocal and histrionic merit. As a concert singer she has attained to an international reputation, and as an opera singer she has sung under Hans Richter in the Wagnerian operas at Covent Garden, and last year was engaged for the principal roles in these same operas for the Denhoff Opera Company, which toured the English Provinces.

At the first of their two concerts, given at Bechstein Hall, February 3, the Rosé Quartet was heard in the Mozart C major quartet (K. V. 465); the Brahms quartet in G minor, op. 25, for piano, violin, viola and cello; and the Beethoven C major quartet, op. 59, No. 3. This excellent organization has an established following in London among the discriminating musicians due to the excellence of their work in the matter of well arranged programs and general perfection of ensemble. They were essentially interesting in the Mozart quartet, playing with a great finish of tone and phrase, and with much grace and lightness of mood. In the Brahms piano quartet the pianist was Mrs. Carl Derenberg, who to a very great degree played throughout the composition much too forte, and without any perception of sensitive tonal gradation. This necessarily ruined

the whole interpretation. Mrs. Derenberg has good technical command, but the hands should not be mightier than the soul. In the Beethoven quartet the Rosé members came into their own once again and gave a very dignified and finely balanced reading. At their second concert, February 7, they presented the Schubert A minor quartet, op. 29; Dvorák's quintet in A major, op. 81, with Richard Epstein as pianist; and the Beethoven E flat major quartet, op. 74.

Daniel Melsa is giving his third violin concert today with the New Symphony Orchestra under Landon Ronald.

An interesting event of the musical season was the appearance of Phyllis Neilson-Terry (well known as an actress) on the concert stage as soprano soloist with the New Symphony Orchestra, Landon Ronald, conductor, February 6, at the second symphony concert of the orchestra's regular series. Miss Terry sang Felicien David's "Couplets du Mysoli" with orchestra and some songs by Mr. Ronald accompanied by the composer. Miss Terry is the possessor of an attractive voice and she made a very favorable impression. Naturally the musical culture, musical knowledge and command of vocal technic must take its own good time in developing. No other culture will take the place of the essential musical training. One might say of Miss Terry, "So far, so good." She has publicly justified herself in taking up the study of voice culture, though seemingly there was no particular reason why she should publicly justify her decision in that respect. She has quite a right to do as she pleases. But now she must concentrate on acquiring the broader musical culture which will enable her voice to be of some truly legitimately artistic worth and value to her. Stars for the concert stage can no more readily be evolved than stars for the dramatic stage. Both careers mean the serving of a long apprenticeship to time and time's strange vagaries. Once again it may be said Miss Terry has a good voice and a good stage appearance. She will need much more for the really truly professional arena.

W. J. Bowden writes from Liverpool as follows: "With the laudable desire of pleasing all tastes the committee of the Philharmonic Society has, like the man in the fable, been unable to please everybody, though students of modern development have no reason to complain. At one of the December concerts Sir Frederick Cowen's place was taken by William Mengelberg, the celebrated Dutch conductor, who obtained very interesting readings of Strauss' 'Till Eulenspiegel.' His style is free from distracting mannerisms and a firm but expressive beat serves to concrete all departments. At this concert Elena Gerhardt sang. A fortnight later Max Bruch's 'Lay of the Bell' was submitted under the resident conductor with good results, although the soprano section of the choir is not on a par with the other divisions. Henry J. Wood, Wassili Safo-

noff and Fritz Steinbach have also 'specialized,' the brilliant Englishman showing all his wonted energy and savoir faire in Saint-Saëns' symphony for orchestra, piano duet and organ. The same composer's violin concerto, with Achille Rivarde as soloist, was also an effective item. Rivarde is a sound player, quite a finished technician, and in appearance reminds one of Sarasate. Safonoff's first visit to Liverpool brought a larger audience than usual, and his handling of the instrumentation of Beethoven's G major concerto, with Harold Bauer at the piano, was exceedingly fine. He also directed Tchaikowsky's E minor symphony, but I was not particularly struck with his view of some portions of it. Steinbach's reputation as a Brahms man was demonstrated at the most recent concert on February 4, the first symphony being the piece de résistance. The rhapsody for contralto and male voice choir was also heard, the solo being entrusted to Lula Mys-Gmeiner, who not only possesses a rich mezzo soprano but also knows how to use it. She was very successful in this excerpt, as in some of Schumann's lieder and a trio of very gracefully orchestrated songs by Duparc, a French composer, now, I understand, in the 'sere and yellow leaf' of his career. It is a remarkable thing that talent such as was shown in these three beautiful songs has been so long ignored on this side, for there can be no question as to the wistful charm and masterly harmonies of these specimens of French musical art.

"An event of the season must be chronicled in connection with the Beethoven recital given by Frederic Lamond, the Scottish piano virtuoso, who has not visited the banks of the Mersey, in his professional capacity, for many years. His dignified rendering of the 'Appassionata' sonata will long be remembered by all who heard it. The Catholic Philharmonic Society, under H. P. Allen, gave a very good performance of Beethoven's Mass in C at the same concert, and Arthur Catterall's prowess as a violinist was congenially employed in the concerto. Some very pleasant programs have been dealt with during this session under the auspices of the Rodewald Club, the principal artists being Frederic Brandon and Josef Greene (pianists), and Vivien Burrows (violinist). The Browsey String Quartet has also been in evidence, as well as the Halle Orchestra under Michael Balling. At the concert given by this latter organization, Susanne Morvay, a gifted young Hungarian pianist, gave a very fine rendering of the solo of the 'Emperor' concerto. The program likewise included the names of Mozart, Berlioz and Wagner.

"The appointment of city organist has at last been decided in favor of Herbert F. Ellingford, of Belfast, who has been duly installed at the instrument so long associated with the name of W. T. Best."

EVELYN KAESMANN.

#### Marie Hoover Ellis, Pianist.

As the following London press opinions attest, Marie Hoover Ellis was accorded a most encouraging reception on the occasion of her first London recital, given at Bechstein Hall, in November last. Miss Hoover-Ellis, who has been studying in Vienna for the last few years with Professor Leschetizky and with Madame Melville-Liszniewska, impressed the London musical public with the capabilities of her finely developed technic and the charm and warmth of her musical feeling and temperamentally conceived readings of her well arranged program. She is undoubtedly a young pianist of whom more will be heard in the future:

She has a great deal of technical facility combined with sensitivity to the composer's moods.—The Times, November 9, 1912.

Miss Hoover Ellis, who gave her first piano recital last night at Bechstein Hall, is an American artist who has studied with Leschetizky. Her performance of the Liszt arrangement of Bach's fantasia and fugue in G minor had all the virility and breadth of style which are features of the playing of those who have acquired her master's special piano method. But she has more than technical brilliancy, for Chopin's sonata in B minor was given with a keen appreciation of its external beauty, and in a modified degree with a sense of its poetic message.—The Standard, November 9, 1912.

Miss Hoover Ellis, who made her debut at the Bechstein Hall last night, is a young pianist with a good deal in her favor. A pupil of Leschetizky, she boasts in the first place a brilliant technic which enables her to make light of the most formidable difficulties. The way in which she played the finale of Chopin's B minor sonata

could have been taken alone as conclusive evidence on this point, even if Chopin's work had not been preceded by Liszt's transcription of Bach's fantasia and fugue in G minor. In addition she is possessed of abundance of that quality which is conveniently, if not too felicitously, summed up in the musical jargon of the day as temperament. If it is temperament in her case which is not quite perfectly controlled at present, there is nothing surprising in this, and it is better far to err in this direction than in the opposite sense. Reference has been made already to Miss Ellis's playing in Chopin and Bach. A test of another kind was provided by Brahms' intermezzo in E flat and rhapsody in G minor, and both were happily interpreted—the inner parts in the intermezzo, with its curious and characteristic studies and cross rhythms, being very cleverly brought out; while the rhapsody was played in just that spirit of sombre passion which the music demanded. Smaller pieces by Rhéne Baton, Schütt and Liszt completed the program of an interesting recital, which was, by the way, not merely Miss Ellis' first appearance in London but her actual debut in public.—Westminster Gazette, November 9, 1912.

The same evening, at Bechstein Hall, Marie Hoover Ellis gave a piano recital, and impressed her listeners that she has abilities of uncommon order.—Referee, November 10, 1912.

Mention may also be made of Marie Hoover Ellis' piano recital, for the artist displayed more than ordinary technical proficiency. Miss Ellis' temperament is also a factor in her successful interpretations.—The Morning Advertiser, November 11, 1912.

By vitality and technical brilliance, the piano playing of Miss Hoover Ellis at Bechstein Hall last night frequently conveyed a definite impression of individuality.—Morning Post, November 9, 1912.

Miss Hoover Ellis, an American pianist who gave her first recital at Bechstein Hall last night, is a Leschetizky pupil, and has therefore acquired a strong and accurate technic.

Her performance of Chopin's B minor sonata was externally brilliant, but the inward beauty and poetic feeling were not much in evidence.—Daily Express, November 9, 1912.

The former of the two was Marie Hoover Ellis, a Leschetizky pupil, who began her recital at Bechstein Hall with a robust interpretation of Bach's great organ fantasia and fugue in G minor, as transcribed for the piano by Liszt. In this number, as in the Chopin B minor sonata, Miss Ellis gave herself up to the pleasurable excitement of overcoming difficulties. Her technic was free and brilliant, and she allowed it to dominate her playing.

She put plenty of depth into her version of Brahms' G minor rhapsodie, and much vivid color into M. Rhéne Baton's "Fileuses près de Carantec," while she gave the Brahms E flat intermezzo (op. 117) with rare beauty of tone and expression.—The Globe, November 9, 1912.

Miss Ellis has, nevertheless, a very distinct temperament of her own, and in everything in the program last night, from the Bach-Liszt thing already mentioned, to the delightful excerpt from a Rhéne Baton suite, that temperament was vigorously expressed.—Daily Telegraph, November 9, 1912.

Another Leschetizky pupil, Miss Hoover Ellis, who gave a recital at Bechstein Hall on Friday night, possesses temperament as well as a resourceful command of the keyboard. Her playing of Liszt's transcription of Bach's fantasia and fugue in G minor had an admirable virility and breadth, while Chopin's sonata in B minor was given with earnestness of feeling and an expressive use of color.—Sunday Times, November 11, 1912. (Advertisement.)

#### MUSIC IN DETROIT.

Detroit, Mich., February 13, 1913.

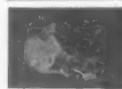
The sixth number of Manager DeVoe's Philharmonic Course was given at the Light Guard Armory, Tuesday evening, January 28. The attraction was Alice Nielsen and associate artists from the Boston Opera Company, who gave an interesting program, which, with the exception of a group of songs by Miss Nielsen, consisted of excerpts from grand opera, and the second act of the "Barber of Seville." All of the singers except Miss Nielsen were strangers to Detroit, but they rendered an excellent account of themselves, generously responding to double encores in answer to the persistent applause of the large audience present. The act from the "Barber of Seville," given under the most trying conditions, with no curtain, no scenery and no orchestra, went in a spirited fashion. A few chairs, a table, two screens and a cabinet organ formed the stage setting, while a grand piano wheeled to one side of the platform and played by Fabio Rimini, musical director, furnished the means of the accompaniment. The singers apparently entered into the fun of the thing and demonstrated what good artists they were by singing and acting with a zest that made the audience almost forget the inadequate makeshifts the company was compelled to endure and be grateful for the slight taste of grand opera vouchsafed them. With Miss Nielsen were associated Jeska Swartz, contralto; Alfredo Ramella, tenor; Rodolfo Fornari, baritone; Jose Mardones, basso, and Luigi Tavacchia, basso buffo.

Saturday evening, February 1, brought the Boston Symphony Orchestra to the Armory for the fourth concert of the Orchestral Association. Otto Urack, assistant conductor, wielded the baton, and Concertmaster Anton Witke was the soloist. The program consisted of the Sibelius symphony No. 1, the Brahms "Academic Festival" overture, the Bruch concerto, and the Chabrier "Espana" rhapsody. The young director won instant favor by his musicianly reading of the orchestral numbers and by his wonderfully sympathetic directing of the accompaniment for the concerto. Both Mr. Witke and Mr. Urack had to acknowledge repeated recalls, the latter receiving the some-

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what unusual honor of being recalled at the end of a long orchestral program. Dr. Newton J. Corey gave the usual lecture on the program at the Art Museum, Thursday evening. These lectures attract a constantly increasing number and are helping to develop a music loving audience who shall be able to listen intelligently and discriminatingly.

The sixth morning concert of the Tuesday Musicales, given at the Century Building, Tuesday, February 4, furnished the club with an exceptionally interesting program, not only because of the excellent work of those taking part, but for the varied range of compositions presented. Alice May Harrah sang a group of songs—"Una Stella," Mililotti; "Songs," Charles Rene; "Thoughts at Sunrise," Cowen. May E. Preston played etude in E major, Chopin; "Vogel als Prophet," Schumann; "Novelette," MacDowell. Mrs. Benjamin F. Mulford sang "Endymion," by Liza Lehmann, and Mary Harrah Waterman followed with a dainty group of her own compositions for the piano—"Valse Caprice," nocturne and "Mosaic." Marie von Easen, contralto, sang "Ruh, meine Seele," Strauss; "Mädchen mit dem rothen Mundchen," Franz, and "Lenz," Hindl. The program closed with a two piano arrangement of "Death and Transfiguration," Strauss, played by Margaret Mannebach, Gertrude L. Richardson, Mrs. M. D. Bentley and Marion L. Clark. The number was given under the direction of Clara Koehler-Heberlein, who made explanatory remarks during the playing.

Friday evening, February 7, was the date announced for the concert at the Armory by Clara Butt and Kennerley Rumford, but those who had anticipated hearing the great contralto were doomed to disappointment, for her voice was out of commission, owing to a heavy cold.

Monday evening, February 10, Burton Colver presented Leo Slezak, tenor, in a recital that attracted a fair sized audience to the Church of Our Father. There were three group of songs and encores were insisted upon after every group. A repetition of Mary Turner Salter's "Come to the Garden, Love," was also demanded. Florence McMillan added to the enjoyment of the evening by her sympathetic accompaniments. She also contributed three piano numbers.

The seventh number of Manager DeVoe's Philharmonic Course, which was given Tuesday evening, February 11, was a recital by Josef Lhevinne, the Russian pianist, at the Church of Our Father. He was greeted with a crowded house, many being turned away, because there was not even standing room. The program consisted of numbers by Bach-Liszt, Beethoven, Brahms, Chopin, Schumann-Tausig and Balakireff, played with the clean cut technic and artistic discrimination that have made Lhevinne famous. In addition to the regular program he played "Soiree de Vienne," Schubert-Liszt, and the etude in C major, by Rubinstein. It was an evening long to be remembered by those who enjoy artistic piano playing.

Friday evening, February 14, the Haydn String Quartet of Detroit gave its second concert in the Ganapol Hall to a fair sized audience. The quartet was assisted by George Shortland Kempton, and Mrs. Edwin S. Sherrill, pianist. The quartet consists of Henri Matheys, Dr. Carl S. Oakman, Henry McCaw and Jacob Holskin. The program was as follows: Quartet, op. 18, No. 1, Beethoven; barcarolle, G minor, and "Humoresque," G major, Rachmaninoff; concerto for two violins, Gustav Hille; quintet for piano and strings, op. 39, Hugo Kaun.

JENNIE M. STODDARD.

#### Walter Weatley's Debut at Bologna.

Walter Weatley, an American tenor, born in Joplin, Mo., recently made his debut in Bologna, Italy, in "Walküre." Il Teatro, a paper published in Milan, in its issue of December 15, 1912, published the following about Mr. Weatley:

We register with real pleasure the magnificent debut of this young tenor at the Theater de Corso at Bologna, in the part of Siegmund in "Die Walküre," with which opera was opened this important season. His most beautiful voice, warm, resonant, extensive, robust, produced throughout the opera an excellent impression, especially after the "Spring Song," which he delivered with a fullness of voice exceptional, and also with warm feeling and force the scene of the sword. In a word, his was an important success, spontaneous and amounting to a great victory because obtained in the most Wagnerian city of Italy. Apart from this, this sympathetic tenor is not new to successes in his active career, he having sung with great success in the theaters of London, Boston, Philadelphia, Cincinnati and Chicago.

#### Rose Leader's Pittsburgh Recital.

Rose Leader, contralto, a pupil of Frank Milton Hunter, the well known teacher of Pittsburgh, gave a recital recently at Carnegie Hall in that city, assisted by Blanche Sanders Walker, pianist. Both Miss Leader and Mrs. Walker were well received by the large audience. The program was as follows:

Late Song .....Horatio Parker  
Lungi dal caro bene.....Secchi

Sapphic Ode .....Brahms  
Castilian Maid .....Lehmann  
Recitative and aria, O Don Fausto, from Don Carlos.....Verdi  
Waldeinsamkeit .....Reger  
Mit deinen blauen Augen.....Strauss  
Er Ist's .....Schumann  
Es muss ein Wunderbares sein.....Liszt  
Es war ein König im Thule.....Liszt  
Rose Leader.

Piano—  
Valse in E minor.....Chopin  
Three Preludes.....Chopin  
Staccato Concert Etude.....Chaminade  
Mrs. Walker.

Invocation to Eros.....Jean Paul Kärstner  
The Children's Prayer.....Reger  
A Summer Idyll .....Coleridge-Taylor  
The Spirit Song.....Haydn  
She Never Told Her Love.....Haydn  
Norwegian Love Song.....Clough-Leigher  
Rose Leader.

#### Phyllis Lett, the English Contralto.

There is no more popular contralto with English choral societies than Phyllis Lett, who has had most of the principal engagements, if not all, in this season's cycle of works given in the choral centers of England. The following excerpts from the English press attest to her great success in the various compositions given in a few of the larger cities throughout the Provinces:

#### LEEDS PHILHARMONIC SOCIETY.

Of the principals it was Phyllis Lett perhaps who achieved the outstanding success. She was in beautiful voice and in arias like "He Shall Feed His Flock" and "He Was Despised" sang with wonderful refinement of feeling.—Yorkshire Daily Observer, December 30, 1912.

Of the principals, Phyllis Lett was the first to catch the true spirit of the work and she infused a fine depth of feeling into the



Photo by The Dover Street Studios, Ltd., London, W.  
PHYLLIS LETT,  
Contralto.

contralto part. Her singing of the aria, "He Was Despised," was wonderful in its beauty and pathos.—Manchester Evening Chronicle, December 23, 1912.

#### BIRMINGHAM FESTIVAL CHORAL SOCIETY.

Phyllis Lett never sang better; from her first note her performance was lifted to a higher plane. We have no finer contralto singer; a fair artist, either as to voice, temperament, or personal charm does not exist today.—Birmingham Gazette, December 27, 1912.

Phyllis Lett gave the contralto music with great charm of tone and fervor of expression. Her beautiful and pathetic singing in "He Was Despised" produced a deep impression.—Manchester Evening News, December 23, 1912.

#### HUDDERSFIELD GLEE AND MADRIGAL SOCIETY.

Phyllis Lett, who was the vocalist of the evening, gave a most artistic interpretation of all she undertook. Her rich contralto voice, with its remarkable wealth of coloring, rang out effectively in Schubert's "Death and the Maiden" and "Ave Maria" (Sweepstone).

Phyllis Lett has seldom sung with greater power. Few would now deny her right to be placed in the very front rank of English contraltos. Miss Lett has never to rely upon tricks of vocalization or mechanical exploitations of a phenomenal range to gain her applause. Perhaps one need say no more than that she was encored for singing Handel's largo. That in itself was an achievement, but there are those who will not soon forget the grip of the maiden's supplication to death in Schubert's great song, and the cold realism of Harvey's setting of "Eternal Father Strong to Save."—Huddersfield Daily Examiner, December 7, 1912.

#### "OMAR KHAYYAM," NEW CASTLE CHORAL UNION.

Last evening's performance was conducted by Mr. Bantock, who is one of the comparatively few composers that can conduct their own music to its manifest advantage. He had an excellent cast of principals. Phyllis Lett is, in voice and temperament, as well as in personality, admirably qualified for the part of "The Beloved." Her voice has a languorous quality that fits the situation perfectly. She seemed thoroughly at home in the work, and sang it to perfection. She has done nothing better, or indeed quite so well.—The Yorkshire Post, November 26, 1912. (Advertisement.)

## THOMAS FARMER

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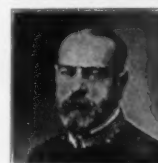
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### Ramon Blanchart Scores as Don Giovanni.

At two recent performances of "Don Giovanni" given under Felix Weingartner at the Boston Opera House, Ramon Blanchart assumed the title role at brief notice and scored an unqualified success. Mr. Blanchart has always been regarded as one of the most satisfying artists of the company, a fact further confirmed by the appended notices:

Mr. Blanchart is a singer of great experience. He delivered the recitatives with the fitting clearness and emphasis, gave character to the singing, and acted with spirit and humor. His stage business showed acquaintance with the traditions. As he had not taken the



RAMON BLANCHART AS DON GIOVANNI.

part for many years, his performance, which was appreciated by the audience, was the more creditable.—Boston Herald, February 13, 1913.

Mr. Blanchart took his part at short notice. Doubtless he is very familiar with the role, for he showed his fine sense of traditions. This does not mean that he slavishly carried out gestures, phrases, etc., in a manner preordained. It means that his stage business was finished and always plausible, effective in the older manner, which is not lost in the Mozart operas; that he delivered his recitatives with a gratifying sense of style, and that he always sang with a certain authority and esprit. His "Don" was the familiar conception, and doubtless there were many who felt that to this conception it was pleasant to return.—Boston Post, February 13, 1913.

Mr. Blanchart invariably gives the impression of intelligence, individuality and skill in all that he undertakes. In his prime as a singing actor, his Don Giovanni was plausibly an impressive and admirable characterization. Last night the baritone imparted distinction of manner to the part, and delivered the music—aria and recitative—with commendable appreciation of its qualities.—Boston Globe, February 13, 1913.

In place of Vanni Marcoux, whose injury still prevents him from appearing, Ramon Blanchart sang the role of the dashing Don Giovanni and scored a complete success that rivaled that of Marcoux in the first recital of this sportive opera last Friday.—Boston Journal, February 13, 1913.

Mr. Blanchart again showed his intimate knowledge of the traditions. His "business" was significant; he declaimed the recitative with spirit and sang with understanding.—Boston Herald, February 16, 1913.

Ramon Blanchart, a baritone who has been with the Boston Opera Company ever since it started, and who has been for the last two winters an instructor in the opera school of the New England Conservatory of Music, appeared Wednesday evening at the Boston Opera House in the title role of "Don Giovanni."

Mr. Blanchart as Don Giovanni undoubtedly made the most striking success of his career in Boston. In its purely picturesque quality his impersonation is to be classed with Mr. Amato's Iago and Mr. Clement's Des Grieux. In its quality of character interpretation it is one of the great masculine portraits produced in the four years of local operatic art in Boston. Concealed with extraordinary clearness and worked out with perfect consistency, Mr.

Blanchart's Don Giovanni was the figure of the ancient Spanish legend in appealing poetic guise. Without the slightest trace of realism, his evocation had a chivalric, romantic, fantastic stamp in agreement with the Mozartean Don Juan melody. Mr. Blanchart in his impersonation recognized what the composer in designing his themes recognized, the dramatic seriousness of the libretto. This artist succeeded in the enormously difficult task of keeping in the character of Don Giovanni every moment he was on the stage. He did so by never striking off on a false track which he would have to abandon presently for a new start. He had a definite idea of the character, one which he knew would work from the moment when Don Giovanni is first dragged on the scene by Donna Anna to the moment when he is finally carried off in the grasp of the man of stone.

The overwhelming importance of the motive of satire in the drama was something that Mr. Blanchart comprehended and presented with consummate skill. The utter futility of the cavalier's pursuit was expressed in the artist's portrayal throughout. Don Giovanni, whatever social forces he defied, whether those represented by the Spanish commander's daughter, those by the woman of the middle rank from Burgos, or those by the peasant girl from the countryside of Seville, was mocked at every step. The satire had all the keener edge because Don Giovanni always respected the chivalric code and lived according to its letter. Only a humorist who understands the humor of the stage of Calderon can cope with a character like this one. Mozart found the musical key to character in Spanish drama through a sympathy like that through which Schubert found the musical key to scene and mood in German poetry. Mr. Blanchart comprehends Mozart's role of Don Giovanni because he understands the social meaning of the Don Juan legend, just as a few interpreters of the Schubert songs excel because they know the social values that are measured in the poems to which Schubert wrote melodies. Expert singing of "Finch' han dal vino" or of "Deh vieni" is not worth a zero, as Zerlina would say, unless the singer has an idea of the satiric picture of manners intended by the originators of the "Don Juan" drama. Happily on Wednesday evening the singer of Don Giovanni's recitatives and airs proved to be finely schooled vocally as well as thoroughly grounded dramatically for his important work.—Christian Science Monitor, February 13, 1913.

The continued illness of Vanni Marcoux brought Ramon Blanchart to the fore as Don Giovanni last night. Considering the brief notice that was given the baritone and the fact that he has done little singing in Boston this season, his Giovanni was remarkably good and was much appreciated.—Boston American, February 13, 1913.

An incident in the career of Ramon Blanchart is recalled by his recent successful appearance as Don Giovanni at the Boston Opera House. King Alfonso XIII of Spain, in honor of his coronation, ordered special gala performances of opera. Ramon Blanchart had not at that time been permitted to leave Spain, where he was very popular. He was summoned to court for an audience with the King and members of the royal family, who asked him to suggest an opera which should be fitting to the occasion. Signor Blanchart suggested that "Don Giovanni" should be given with a star cast consisting of the first artists in Europe and with Mascagni, the famous composer, conducting. The King agreed, conditioning that Mr. Blanchart take the title role. The rest of the cast was as follows:

Don Ottavio ..... Alessandro Bonci  
Leporello ..... Navarini  
Massetto ..... Antonio Baldelli  
Donna Anna ..... Teresa Arkel  
Zerlina ..... Regina Picini  
Donna Elvira ..... Eliza Petra

The performances were given at the royal palace in Madrid. The King himself ordered the costumes for Don Giovanni to be made at his expense. These he afterward presented to the famous baritone, and these are the same Signor Blanchart wore in the recent performance of this opera in Boston. King Alfonso paid the artists \$1,000 each for the four performances.—Boston Post. (Advertisement.)

### Madame Von Klenner Provides a Treat.

"Grand Opera" was the subject discussed Tuesday afternoon of last week by the New York Theater Club, of which Belle de Rivera is president and Katherine Evans von Klenner is chairman of music. The grand ballroom of the Hotel Astor was used for the meeting, and this is the first time that a dramatic or literary club has used the larger auditorium for one of its regular days. Over 1,500 members and guests were entertained and instructed by a program arranged by Madame von Klenner and for which she later received the profuse thanks of everybody.

The guests of honor for the afternoon were: Madame de Vere Sapio, of the Paris, La Scala (Milan) and Covent Garden (London) Opera companies; Marianne Flahaut, of the Metropolitan Opera Company; Minnie Tracey, American soprano, who has filled several engagements at opera houses in Europe; Baroness Anna Fuchring von Strantz, actress, of Berlin; Alice Fischer Harcourt, Giorgio Polacco, Dr. Emanuel Baruch, Romualdo Sapio, operatic conductor, and Sophie Traubmann, formerly with the Metropolitan Opera Company and more recently identified with opera houses in Europe.

The president made an address of welcome and in presenting the subject for the day Madame von Klenner chose for her topic, "Does a Drama Gain or Lose by Being Reproduced in Musical Form?" The speakers were Alice Harcourt Fischer, Dr. Baruch, Carl Figue, Herwegh von Ende and Signor Sapio.

The musical offerings of the afternoon were as follows:

Overture, Freischütz ..... Weber  
Von Ende Violin Choir.  
Bass solo, aria from Macbeth ..... Verdi  
Henry Miller, of Milan.  
Tenor aria from Tosca ..... Puccini  
Theodore J. Burke.  
Overture, Merry Wives of Windsor ..... Nicolai  
Von Ende Violin Choir.  
Pleurez, mes yeux, from Le Cid ..... Massenet  
Aria from Madame Butterfly ..... Puccini  
Dora de Phillippe.  
Accompanied at piano by James C. Bradford.  
Overture, Barber of Seville ..... Rossini  
Von Ende Violin Choir.

Madame von Klenner has won distinction among women's clubs, from Maine to California, for the excellent music she has helped to furnish on gala occasions like the one held last week. It was due to her influence that music



MADAME VON KLENNER.

committees of all literary clubs were stimulated to give better programs, and to elevate musical art to a plane as high as that enjoyed by literature. Years ago such conditions did not exist among women's clubs in this country. The musical progress in these circles is due to musicians like Madame von Klenner, who possess the cleverness to unfold musical knowledge in such a simple manner that it becomes a pleasure to promote study and discussion.

### Three Hundred and Forty-sixth Concert.

The New York School of Music and Arts, 56-58 West Ninety-seventh street (Ralph Leech Sterner, director and teacher of voice), gave its 346th concert at the Waldorf-Astoria last Tuesday evening, February 18, before a large and appreciative audience. Every seat was taken and many were standing. The concerts at this school of music are particularly interesting from the fact that they introduce to the public many pupils who can play, sing and demonstrate that they have been correctly instructed. Among the pupils of whom special mention should be made for having accomplished good work on this occasion were: Lillian Amend Dove, Joannis Middelkoop, Arline E. Felker, Raymond E. Walsh, Ritha Lewis, Martha B. Ogden, Eleanor Lois Fields, and Rae Henriques Coelho. Helen Wolverton, as usual, performed the accompaniments in a most pleasing manner.

The program was as follows:

Duet, Polonaise ..... Bohm  
Eleanor Lois Fields and Pauline Elizabeth Yates.  
Cavalleria Rusticana, Romanza di Santuzza ..... Mascagni  
Belle Rudolph.  
In Arcady ..... R. H. Woodman  
Allerseelen, op. 15, No. 8 ..... R. Strauss  
William G. Schwarz.  
Rigoletto Fantasia ..... Verdi-Liszt  
Jessie Augusta Wright.  
Allah ..... Chadwick  
Everywhere ..... Bachmann  
Arline Edgerton Felker.  
Scherzino, op. 18, No. 2 ..... Moszkowski  
Raymond E. Walsh.



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Love Is a Rose.....	Gertrude Sans-Souci
Eventide .....	Genevieve Yates.
Prelude, op. 3, No. 2.....	J. Blumenthal
Valse, E minor.....	Joannis Middelkoop.
Call Me Back.....	Rachmaninoff
Rigoletto, Caro Nome.....	Chopin
Waldestrauchen .....	Ritha Lewis.
Faust, Cavatina, Salut! demeure chaste et pure .....	Denza
Duet, Faust, Il se fait tard Margarita (Faust) .....	Paul Carroll.
Morning .....	Verdi
La Tosca, Vissi D'Arte, Vissi D'Amore.....	Lillian Amend Dove.
Kamennoi-Ostrow, op. 10.....	Liszt
The Rose in the Garden .....	Pauline Elizabeth Yates.
Beyond the Dawn.....	Frederick Maroc.
Scherzo, op. 31.....	Gounod
Good By Summer.....	Gounod
Theme and Variations.....	Lillian Dove and Joannis Middelkoop.
Forever and a Day.....	André Benoist
Duet, Night Hymn at Sea.....	Martha B. Ogden.
	Lillian Brandon.
	Annie Maie Dorsett.
	W. H. Neidlinger
	Annie L. Turrentine.
	Wilfrid Sanderson
	Bessie Cameron Ver Bryck.
	Chopin
	Eleanor Lois Fields.
	Frank Lynes
	Jessie Millard Stevenson.
	Proch
	Rae Henriques Coelho.
	Spross
	Edna Templin McCormick.
	A. Goring Thomas
	Arlene E. Felker and William G. Schwarz.

The 347th concert will be given at the Second Church of Christ (Disciples), 595 East 169th street, near Franklin avenue, on Friday evening, March 14. Among the faculty artists who will assist at this concert are Clarence De-Veaux Royer, violinist; Mabel V. Rivers, lecturer, and Harold A. Fix, pianist.

#### Thomas Farmer's Press Notices.

Thomas Farmer, who has been touring the South with Marie Rappold, met with marked success everywhere. He has been re-engaged for Madame Rappold's next tour. The following notices are only a few of the many he received on the trip:

Mr. Farmer has a big, rich baritone and sings with breadth and great beauty of style. His first number, the prologue from "I Pagliacci," was impressive, and his second number, a group of three songs, was sung with an effective restraint and subdued color. —Richmond (Va.) Times Dispatch, February 11, 1913.

Mr. Farmer, the baritone, scored a success. One singer served as a foil for the other. Mr. Farmer's dramatic singing, especially of the "I Pagliacci" prologue, being in strong contrast to —Richmond Virginian, February 11, 1913.

Mr. Farmer has a beautiful baritone voice full of resonance with good tone coloring. His high notes were taken with perfect ease and in his first number, the prologue to "I Pagliacci," when he gradually ascended to G and held the note, he simply captivated his audience. —Lynchburg Progress, February 13, 1913.

Mr. Farmer . . . possessing a voice of great power. His low and middle register tones were very good. —Lynchburg Advance, February 13, 1913.

Both Madame Rappold and Mr. Farmer scored complete triumphs with their beautiful voices. —Hagerstown Mail, February 15, 1913.

Thomas Farmer, the baritone, was accorded a hearty reception and was forced to respond with double encores to the applause he received. —Frederick (Md.) Evening Post, February 16, 1913.

Thomas Farmer, baritone, assisting Madame Rappold, displayed a very smooth and beautiful quality in his mezza voce singing. —Frederick (Md.) Daily News, February 16, 1913.

In Thomas Farmer, baritone, the Rappold forces have a singer of whom they can justly be proud. He is of commanding figure. He would be a striking character in grand opera. His diction is very clear, displaying thorough familiarity with the French and German tongues in his varied program. "I Pagliacci" prologue, by Leoncavallo, most dramatic in character, was exceptionally well sung. The aria from "Lakme" by Delibes, displayed the marked control Mr. Farmer has of his voice in the upper register. His cantabile singing in these two numbers was glorious. The "Orde Garten" of Hildach was beautifully sung. His final number, the great Francis Korbay's Hungarian song, "Shepherds, See Thy Horses' Foaming Manes," a weird number, was sung with a delightful abandon. For an encore he sang "Mother of Mine" by Tours, with a wonderful depth of feeling. —Hagerstown Globe, February 17, 1913. (Advertisement.)

#### Max Pauer in Concert and Recital.

Max Pauer toured last week with the Boston Symphony Orchestra, and during this week he is to play with the Minneapolis Orchestra, in Minneapolis, and during his Western sojourn will give recitals in St. Paul and Duluth. On Saturday, March 8, Mr. Pauer is to give his second New York recital at Aeolian Hall. His program for that day will be as follows:

A major, op. 120, No. 1 .....	Schubert
Variations, F minor .....	Haydn
Two studies, A major and C major .....	Scarlatti
Andante, F major .....	Beethoven
Scherzo, E flat minor, op. 4 .....	Brahms
Romance, D minor, op. 32 .....	Schumann
Romance, F sharp major, op. 38 .....	Schumann
Toccata, op. 7, C major .....	Schumann
Nuit d'été .....	Liapounow
Prelude, F minor, op. 23 .....	Rachmaninoff
Sonate de Petrarca, No. 123 .....	Liszt
Scherzo, E flat .....	Bernhard Koehler

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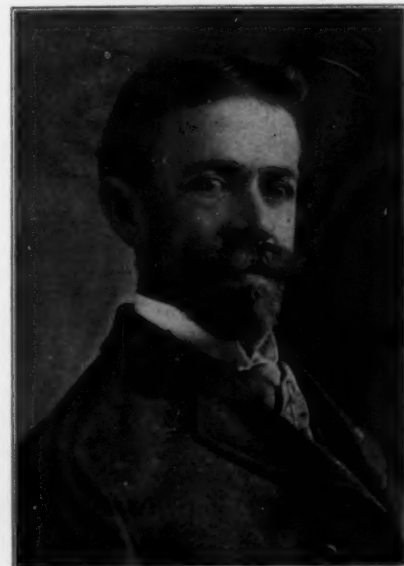
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The Auditorium was sold out last night. This unusual expression of interest on the part of the public was occasioned by the first appearance of Helen Stanley and George Hamlin, as interpreters



Photo by Matzene, Chicago.  
GEORGE HAMLIN AS GENNARO IN "THE JEWELS OF THE MADONNA."

of the principal soprano and tenor roles in "The Jewels of the Madonna." It is a pleasure to record the success of both artists.

Mr. Hamlin proved that his command of expressive pose and gesture rather excelled in taste and significance that employed by the usual Italian tenor.

In the quieter moments he was able to endow Gennaro's song with many of those interpretative refinements learned in the exacting school of the concert stage. The duet in the first act and the prayer in the second were fine examples of musicianly intelligence warmed by genuine emotional impulse. They were finished, expressive, finely worked out bits of vocal art. The part of Gennaro demands sympathy of voice first of all and offers more opportunity for those refinements of vocal art which Mr. Hamlin is particularly fitted to supply than do most tenor roles in Italian opera.—Chicago Tribune, January 12, 1913.

The results of Mr. Hamlin's excursion into dramatic music must have surprised his friends and confounded his enemies.

He came not seldom into touch with real histrionic art—as for instance in the scene wherein Gennaro, inspired to plunder the Madonna of her jewels in order to win the devotion of Mariella, breathlessly stuffs the jewels into his pocket and dashes out into the moonlit night. There were other situations, too, which made it evident that Mr. Hamlin fits gripped the necessities of operatic interpretation with no uncertain grasp. He must be congratulated upon his work.—Chicago Record-Herald, January 12, 1913.

George Hamlin essayed the role of Gennaro and impressed for fervor and musical values, surprising even his friends. He approached and bled over the big moments with credit to himself and gave color and freedom to tone that reflected many of the passionate tints of the Wolf-Ferrari score and brought salvos of approval from the farthest heights of the house.—Chicago Daily News, January 13, 1913.

George Hamlin stepped into the principal tenor role of "The Jewels of the Madonna," and at once became the subject of acclaim by an enormous audience. Hamlin, in the role of Gennaro, won sincere commendations.

In some of the scenes he was better than any of his predecessors. He knew the part thoroughly, he sang it without flaw, he made a good picture of the character, and he indicated very successfully the religious bent of the man.—Chicago Journal, January 13, 1913.

The Auditorium was filled with such an audience as is rarely seen for any but the gala occasion. It was so frank in its approval that the principals and conductor were dragged out for a half dozen curtain calls at the end of the second act.

Mr. Hamlin was the surprise. The second act was a stunning piece of work. Vocally, the role has never been sung here with

such musicianship. But the delineation of this crisis in Gennaro's mind, his horror, his frantic decision and its execution, and his unreckoning ecstasy were moods "carried over the footlights" in a vividness that fairly made the audience gasp—even those who have seen the act many times.—Chicago Inter Ocean, January 12, 1913. (Advertisement.)

**Copenhagen's Greeting to Albert Spalding.**

Albert Spalding played in Copenhagen, Denmark, on January 23, and the American violinist was received by one of the most demonstrative audiences ever assembled in that interesting city. The following criticisms indicate that Spalding achieved an extraordinary success:

About this young American violinist, Albert Spalding, who presented himself yesterday evening, only good things can be said. Far more than that! For Mr. Spalding is one of the especially gifted ones. Young and already superior, of dazzling talents, and fortunately as a free lance is he able to devote himself con amore to his art—he is indeed one of those who wins his victory by the first stroke of his bow. In Holland he has lately achieved great triumphs, and in Hamburg also, he was compared to Kreisler. This comparison is just because he possesses much of this master's style and bearing, his noble tone and technical security. The greatest admiration must be felt for Mr. Spalding's performance of Max Reger's sonata in A minor for solo violin. This characteristic piece was delivered, not only with a rare beauty of tone, but he also conquered its technical difficulties with elegance and charm. This was an achievement with which very few will be able to compete.

If Mr. Spalding follows up his victory with sufficient energy, he will have our capital at his feet. He is a splendid artist, and furthermore makes an impression with his sympathetic personality.—Berlingske Tidende, Copenhagen, January 24, 1913.

A young American violinist, Albert Spalding, who made his first appearance in this city last evening at the Casino, gained a complete victory over our usually sophisticated concertgoers—and gained his victory quickly and easily. He is a great master and at the same time is a warm blooded artist of the masculine type. Manly in his tone, in his rhythmic precision; also in his sentiment, which is warm, but which never for a moment drifts into sentimentality. Manly in his choice of such music as the Max Reger A minor sonata, "a hard nut to crack" for the player as well as for the listener. Manly in his entire personality and, therefore, ingratiating at a time when so much sentimentality is displayed on the concert platform by stringed instrumentalists, by pianists and by singers.—The National Tidende, Copenhagen, January 24, 1913.

Those who were present last evening at Albert Spalding's debut here appreciated highly and with full right the superior mastery and rare clarity of this young violinist's playing. A sonata in A minor, by Max Reger, he delivered with supreme command and bravura, and a group of modern transcriptions of old classics became under his hands like a string of genuine violin pearls. With Wieniawski's A major polonaise, performed with splendid brilliancy he ended the complete conquest of his audience, who demanded and received several encores.—Politiken, Copenhagen, January 24, 1913.

The American violinist, Albert Spalding, is a young man who possesses, above all, an unmistakable genius, then proficient technique, and last, but not least, a lovely violin. Mr. Spalding played Handel's sonata in A major in a masterly way, and thereafter Mozart's beautiful G major rondo with genuine musical fervor and enthusiasm, but the greatest effect which Mr. Spalding gained was in the A minor sonata by Max Reger for solo violin. Here his instrument had full opportunity to manifest its broad, well rounded tone, while the artist's performance was filled with heartfelt intensity. The evening closed, before an enchanted audience, with Wieniawski's eternally young polonaise in A major.—Høvestaden, Copenhagen, January 24, 1913. (Advertisement.)

**Elena Gerhardt's Recital at Oberlin.**

Oberlin Ohio, February 14, 1913.

Elena Gerhardt gave the following recital of German songs in Finney Memorial Chapel at Oberlin, Ohio, on last Monday evening:

Der Wanderer an den Mond .....	Franz Schubert
Das Fischermädchen .....	Franz Schubert
Vor meiner Wiege .....	Franz Schubert
Der Musensohn .....	Franz Schubert
Schlaflied .....	Franz Schubert
Gretchen am Spinnrad .....	Franz Schubert
Provençalisches Lied .....	Robert Schumann
Wer machte dich so krank .....	Robert Schumann
Alte Laute .....	Robert Schumann
Der Sandmann .....	Robert Schumann
In's Freie .....	Robert Schumann
Mondnacht .....	Robert Schumann
Die Kartenlegerin .....	Robert Schumann
Frühlingsnacht .....	Robert Schumann
Gesang Weyla's .....	Hugo Wolf
Die ihr schwebet um diese Bäume .....	Hugo Wolf
Begegnung .....	Hugo Wolf
Morgen .....	Richard Strauss
Ständchen .....	Richard Strauss
Meinem Kinde .....	Richard Strauss
Cäcilie .....	Richard Strauss

In addition to the program numbers Miss Gerhardt was compelled to give several extra numbers: "Wohin," by Schubert; "Der Schmied" and "Serenade," by Brahms, and a very beautiful song by her accompanist, Erich Wolff. Among her Schumann songs were some not often heard on the usual recital program, and it was in this group that Miss Gerhardt was at her best. Her interpretation of the "Provençalisches Lied" was masterly, while "Wer machte dich so krank" and "Alte Laute" were filled with pathos and tenderness. Erich Wolff at the piano played sympathetic accompaniments, bringing out now and again unsuspected beauties in some of the best known of Gerhardt's songs.



# LEIPSI C

Leipzig, January 29, 1913.

The sixteenth Gewandhaus concert under Arthur Nikisch was played in the presence of Friedrich August, King of Saxony. It was at the same time the third of the all-Beethoven programs that Nikisch has been giving. There are here only the "Egmont" overture, the G major piano concerto, the "Leonore No. 2" overture, and the E flat piano concerto, with Eugen d'Albert as soloist. At this morning's public rehearsal, Nikisch began by laying out the "Egmont" overture in so extraordinary power and musical quality that he was twice called back to the stand to acknowledge the applause. The audience greeted d'Albert warmly and there was some surprise that the enthusiasm was not greater at the conclusion of the first movement of the G major concerto. However, there was nothing more to be desired at the end of the work. So did the public recall Nikisch even more stormily for his great giving of the "Leonore" overture. When the E flat concerto closed the concert nobody was disposed to go home, so d'Albert played four encores, including the rondo of the lost groschen and a scherzo from one of the sonatas. Next week's concert will also be all Beethoven. Between Nikisch's giving of the fourth and fifth symphonies, the Berlin tenor, Felix Senius, will sing the song cycle "An die ferne Geliebte."

A Russian ballet ensemble of some fifty persons from the Imperial operas of Moscow and St. Petersburg occupied two evenings at the Leipzig City Opera. Their first program, of four works, included the choreographic drama, "Thamar," to music by Balakirev; the "romantic dream" of "The Sylphide" to seven compositions by Chopin; the pantomime ballet "Karneval" to Schumann's music, and the "Polowetzer Dances" from Borodin's opera "Prince Igor." The Chopin dances, preludes and nocturnes were orchestrated by Glazounow, Liadow, Sokolow, Tanieff and Stravinsky, Schumann's "Carneval" by Rimsky-Korsakow, Liadow, Tscherepnin and Glazounow. The second evening's entertainment included the ballets "Cleopatra" and "Spirit of the Rose," besides reviving of the "Carneval" and the "Polowetzer Dances." The special conductors were Pierre Monteux and Michael Steinmann. The ballet master was M. Fokin. The principal solo dances were by Herr Nijinsky and Fräulein Vasilevska, Nijinska, Kyast and Pilz. The visitors brought their own elaborate scenic paraphernalia for the dramatic and Russian dance scenes. The general impression formed of their art was that it is superlatively fine. In Leipzig, where the especially industrious and capable ballet master Emma Grondona has but little chance to employ her repertory, except as incident to the opera, these works given by the visitors seem extraordinarily ambitious and complex and beautiful. The first evening's performance was very largely attended, the second was sold out, all at increased prices.

A manuscript string quartet in F major, op. 31, by the radical young English composer, Cyril Scott, was played in Leipzig at the second concert of the Rebner Quartet. The program began with Willy Rehberg's assistance in the Mendelssohn piano quartet, op. 3, and closed with the Brahms B flat string quartet, op. 67. Though the Scott quartet plays for thirty-one minutes, the main impression is that it is almost of miniature, and it is at least a very gentle, often very beautiful work of high harmonic color. It proceeds always in utmost continuity and logic, and the instruments are kept in perfect relation, so that the technical skill shown is entitled to absolute respect. For an understanding of Cyril Scott, musicians may be reminded of the cross styles but splendid playing manner of the piano sonata and the varicolored piano miniatures which, as far as one can guess, were boiled in a common pot containing MacDowell, Scriabine, Debussy and other modern French. Compared with any of those works, the string quartet indicates certain advancement, for though Wagner, Strauss or Debussy may come to the listener's mind during the performance, there is no close relation to any one of them. The composer has settled just so much more firmly into his own voice. The work was admirably played by Rebner and his men, in keeping with their real standing as the best quartet now before the public. Rehberg was a splendid partner in the Mendelssohn piano quartet, maintaining at all times ideal balance with musical warmth.

Fanny Weiland's own piano recital with the Winderstein Orchestra included the Beethoven G major and Liszt A major concertos. Winderstein also conducted a Gluck "Iphigenie" overture and Julius Weismann's fine "Dance fantasia," op. 35. This unusually gifted and satisfying pianist, who will not be sixteen years old until June, has been playing in various South German cities and will soon

play the two concertos of her Leipzig concert in Berlin. As has been frequently reported in this correspondence of the last five years, nature has given Fanny Weiland profusely of everything there was to confer on a pianist, and a talent of this poise and intensity may appear only once in a period of years. Under Teichmüller in Leipzig, Fanny has kept on learning the best modern procedure in piano playing, so that there is nothing in her art to arouse regret or apprehension. A thousand persons heard her recent concert and stormed about for some minutes desiring encores, but she did not play again. In view of all this result and the preponderating evidence of extreme accomplishment in high art ideals, the position taken by Mr. Herrmann of the Leipziger Tageblatt is all the more noteworthy and original. According to his report the Weiland case is a very, very ordinary affair, viewed from nearly any point. The Weismann orchestral fantasia is one of entirely beautiful well sounding music, written for its musical value

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alone. It plays for fifteen minutes in much fine relief of tempo, rhythm and content. The composer was present.

At a concert in which violinist Gustav Havemann gave first Leipzig performance to the Weingartner G major and Julius Weismann D minor concertos, the unusually talented conductor, Fritz Busch of the Aachener Opera, conducted the Winderstein Orchestra in the Brahms E minor symphony and the accompaniments to the concertos. It may be first reported that Havemann was a very great violinist on this occasion. Either of the concertos has musical character and technical difficulties enough to call out every kind of art the performer may possess, and here Havemann played uninterruptedly in highest imaginable polish and surety. His bow sat firmly and his left hand sat as firmly, regardless of how he went crashing through the greatest difficulties. Of the two new concertos played, it is easy to rank the Weismann work much higher in musical value, yet the Weingartner concerto is still the best practical composition he has turned out. Everywhere there is evidence of consistent composing in absolute mastery of the musical forms, and of the solo instrument and the orchestra, so that in the entire work there is no single phrase which does not come out and sound in utmost balance and polish. Still every European musician is pretty well aware that Weingartner has never yet come to compose in musical spirit or content that he could safely call his own, and the first movement of this violin concerto fairly swelters in Wagnerian mood. The latter movements are much more independent, in material about as of old German ballad or Saga. The Weismann concerto also begins very old, but big and very beautiful spirit of old German or old Northern Saga, with an occasional touch of half ecclesiastic or

other content in the old modes. There is much brisk playing in the cadenza and thereafter, again resuming the Northern manner to close. The adagio begins just as pronouncedly in old song or ballad manner, and though the writing takes on color, at times in seeming programmatic intent, it keeps consistently to its general manner for the remainder of the movement. The last movement possesses a truly devilish brusqueness, the orchestral tutti especially creating a terrible turmoil in tone. There are more programmatic features in evidence, with some very original effects, the solo instrument having no lack of hard work to do. On the whole it is one of the most individual works heard recently, since there is no trace of Strauss, symphonic poem or opera in the material. The Weingartner concerto plays for twenty-seven minutes, the Weismann nine minutes more. Mr. Busch gave the Brahms symphony in very great intensity and with much evidence of thoughtful, fine feeling musicianship, so that he is a conductor whose career will need to be followed.

Franz von Vecsey's recital with the Winderstein Orchestra included the Mendelssohn, the Beethoven and the Bruch G minor concertos. It was extreme delight to hear how much character and relief there are in the Mendelssohn concerto, when given out by so felicitously musical a nature as Von Vecsey. The Beethoven had much of its real nobility and spirit in evidence and the Bruch was played in tremendous verve with finish and nuance. The artist was most heartily acclaimed. Within a few weeks Von Vecsey starts for his second tour of South America.

The Berlin pianist, Paul Aron, formerly of Leipzig, played the Mozart E flat major and Liszt A major concertos, and the Debussy "Dances sacree et profane," all with the Winderstein Orchestra. But for the very beautiful giving of the Debussy dances, the evening was guided by an unlucky star. The orchestra failed to accompany well in the Mozart, and took the sleepest possible tempos in the Liszt. The two Debussy dances play nine minutes without wait between them. They are of entirely beautiful music and Aron gave them in the full delicacy which belongs to them. The public liked them decidedly.

EUGENE E. SIMPSON.

### Giorgini Scores as Alfredo in "Traviata."

Aristodemo Giorgini, tenor of the Chicago-Philadelphia Opera Company, who, during his brief association with that organization, already has set to his credit some remarkably fine successes, won another triumph, this time as Alfredo in "Traviata," when that opera was performed in Philadelphia on February 13.

The following Philadelphia press notices set forth Mr. Giorgini's splendid work:

The performance in the afternoon of the Verdi opera, "La Traviata," was one of the best this old fashioned work has had in this city for a long time; the addition of Aristodemo Giorgini, with his beautiful and fluent lyric tenor which blends so admirably with that of the peerless coloratura, was the one thing needed to complete the performance and the one thing which is too often lacking. On yesterday Giorgini was at his very best. The good opinion formed of him upon the occasion of his initial appearance in "Lucia" was more than confirmed, for any nervousness he might have been suffering under at that time was past and he was fully able to do himself justice.

His voice is of rarely beautiful quality, it is big and it is used according to the best traditions of the bel canto school. It is small wonder that he has been called in some places the "Junior Caruso," and it is certain that he will develop the proportions which may make him the successor of that great tenor, for Giorgini has the advantage of youth. He is intelligent, a serious student and with the uncommon natural advantages which he enjoys it is not too much to expect of him that he will scale the heights of even a Caruso. The fact that he has an excellent stage presence and that he has acting ability will aid him considerably, for lyric tenors with such good voices as his are not often actors in addition.—Philadelphia Evening Star, February 13, 1913.

Giorgini gave the best exhibition of his short career here in the role of Alfredo. He is a perfect artist when it comes to the lighter Italian roles and his cleverness as an emotional actor was fully demonstrated in the scene with the elder Germont in the second act. His voice seems especially suited to the Verdi music, and he gave a pleasing exhibition of vocal flexibility, delicacy of inflection and modulation of tone. The color and blend were judiciously handled in all his singing. He is growing in favor with each performance and is one of the most substantial tenors the Philadelphia-Chicago Company has ever had.—The Press.

Aristodemo Giorgini, making his second local appearance, was heard as Alfredo. Dramatically as well as vocally he filled the role with credit. His voice is of lyric quality, true and enchanting, and he was a very worthy leading man for the star of the performance.—Philadelphia Record.

The part of the lover, Alfredo, was effectively taken for the first time here by Aristodemo Giorgini, who made so agreeable an impression as Edgardo with the famous prima donna's Lucia the other evening. Both hero and heroine were cordially welcomed upon their entrance.—Philadelphia Public Ledger.

Giorgini proved a romantic and melodious Alfredo.—Philadelphia North American.

Aristodemo Giorgini as Alfredo added to the good opinion gained by his former appearances. He possesses a distinguished atmosphere and a manly presence, and an agreeable voice of good volume and dramatic expression. He is peculiarly suited to heroic parts in conjunction with a singer of Madame Tetrazzini's characteristics.—Philadelphia Item. (Advertisement.)

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#### Eleanora de Cisneros as Herodiade.

Eleanora de Cisneros has had so many triumphs this winter with the Chicago-Philadelphia Opera Company that her admirers will be inclined to be interested in reading the following notices from the Chicago papers telling of her great success as Herodiade in Massenet's opera of that title:

There were many noticeable features about the performance which may be touched only lightly. Among them were the gorgeous loveliness of Eleanora de Cisneros in the title role and Carolina White as Salome. It is only seldom that these two handsome women are seen in the same cast. The Chicago Grand Opera Company has not always made the most of its resources, or it would have placed them together more frequently, for their pictorial effect if nothing else.

They did more than add to the picture. Miss White displayed a new side to her artistic nature with the delicacy of her singing. One may always feel reasonably sure of hearing a brilliant and dramatic performance from this artist. To the brilliancy she added refinement and charm last night, with the result that it is one of the best of her roles. Madame de Cisneros was as regal in voice as appearance. "Herodiade" will suffer an irreparable loss if it is given in the future without her in the name part.—Chicago Journal.

Madame de Cisneros was convincing at Herodiade. She sang admirably in her long address to Herod in the opening act, and in

for there was such a thing as good taste even in royal courts. Her singing was intensely dramatic, yet finely poised, and in voice and action she was in the part all the time.—Chicago Evening Post.

Regal figure of Herodiade: A figure of heroic mold, perfectly proportioned and graced with all the soft colors and flowing, figured draperies of an age that lent itself to it as insidiously as the perfume of the pomegranate and the vine, Eleanora de Cisneros was a stunning royal personage at Herodiade, a greater than queen in the realm of Herod. The dignity and breadth of her singing in the first and third acts proclaimed her power and artistry in no uncertain fashion. As for the true embodiment of the classic heroic, no artist in this company equals her. Picture a fat and fussy Herodiade in comparison with this regal figure, born to command and garbed ever with the strictest taste to make the part wonderfully picturesque.—Chicago Daily News.

Madame de Cisneros showed much zeal in her role of Herodiade. She sang with fervid expression and great volume, as indeed she must to the thunderous orchestra that concerns her part.—Chicago American. (Advertisement.)

#### MONTREAL NEWS.

Montreal, Canada, February 15, 1913.

A recital was given on Monday, February 10 by F. H. Blair, organist and choirmaster of St. Paul's Presbyterian Church, and professor of piano and organ at McGill Conservatorium of Music, assisted by Mabel Carruthers, soprano, of St. Paul's Presbyterian Church, and Saul Brant, violinist, also of McGill. The program contained many enjoyable numbers, of which Saul Brant's playing of the Tartini concerto, and fantasia on Scotch airs of Max Bruch were features. Miss Carruthers was also much appreciated, and Mr. Blair not only proved an able accompanist, but added further pleasure by his organ playing. The program in its entirety is as follows:

Finale from Sonata	.....Guilmant
F. H. Blair.	
Variations on a gavotte by Corelli	.....Tartini
Saul Brant.	
Ave Maria with violin obbligato	.....Coombs
Miss Carruthers.	
Scotch Fantasia	.....Bruch
Saul Brant.	
Andante	.....Hullins
Scherzo	.....Chaurat
F. H. Blair.	
O All Ye that Travel upon the Highway	.....Dubois
Miss Carruthers.	
Serenade Melancolique	.....Tchaikowsky
Saul Brant.	

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Madame Clara Butt, the famous English contralto, will return to Montreal early in March, but will not give her recital in St. James Methodist Church as was previously announced. Owing to a by-law which subjects a church to the same tax as charged by a theater for a concert, of this kind. Frank A. Veitch, under whose managership Madame Butt comes, will have the recital take place at The Monument National. A capacity audience is assured, judging from the tremendous sensation this singer created here a few weeks ago.

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The second of W. L. Farnam's organ recitals at Christ Church Cathedral attracted a larger audience than last Saturday, and the high standard maintained by him on previous occasions both in choosing and performing his program was fully lived up to. In the face of great difficulties, for the instrument at Christ Church Cathedral has many deficiencies and is totally unfit for an organist of Mr. Farnam's ability, a magnificent performance was given of each number. Once more another of Max Reger's stupendous fantasias on a German choral ("Ein Feste Burg") proved the climax of the recital. Saul Brant gave much pleasure by his delightful playing of Bach's A minor concerto for the violin. The full program was as follows:

Choral improvisation in G, Lord Jesu Christ, Unto Us Turn,	Karg-Elert
Meditation Elégie (E minor)	.....Borowski
Concerto in A minor for violin	.....J. S. Bach
Saul Brant.	
Offertory.	
Choral in B minor	.....César Franck
Prelude to The Blessed Damozel	.....Debussy
The Repose of the Holy Family (from The Childhood of Christ)	.....Berlioz
Fantasia on choral, Ein feste Burg, op. 27 (D major)	.....Max Reger
ARTHUR MACDERMOT.	

#### Herbert Sachs-Hirsch to Give Recital.

Herbert Sachs-Hirsch, the brilliant young pianist, will give a recital at Aeolian Hall, New York, Saturday afternoon, March 1. His program will be as follows:

Thirty-two variations on a theme in C minor	.....Beethoven
Sonata, op. 35, in B flat minor	.....Chopin
Two preludes, D flat major, B flat minor	.....Chopin
Impromptu, A flat minor	.....Chopin
Berceuse	.....Chopin
Two etudes, op. 25, in A flat major, op. 10, in C minor	.....Chopin
Moto Perpetuo	.....Weber
Song without words, E major	.....Mendelssohn
Vogel als Prophet	.....Schumann
Träumerei (from Stimmungsbilder)	.....Strauss
Etude de Concert, F minor	.....Liszt
La Campanella	.....Paganini-Liszt

the third act in Phaul's room. It is precisely from roles such as this that the singer could ill be spared.—Chicago Record-Herald.

De Cisneros gives a vivid and highly colored interpretation of the Queen in this opera, and sings with unusual taste and musical feeling. She was particularly effective in her plea to Herod in the first act.—Chicago Examiner.

Madame de Cisneros fully shared with Madame White the vocal honors of the evening. The part of Herodiade was perfectly suited to her voice and set forth its exceptionally brilliant upper register in effective fashion. During the present season Madame de Cisneros has not sung with such amplitude of vocal means or such convincing intensity.—Chicago Daily Tribune.

Madame de Cisneros richly merited the compliment of applause given her several times during the evening. Her impersonation of the central character was admirable, and her singing sincerely commendable.—Chicago Inter Ocean.

The cast was excellent, Madame de Cisneros looking every inch a queen with such costumes as would befit the wife of Herod—oriental in splendor, yet with no barbaric fondness for gaudy colors,



ELEANORA DE CISNEROS.



## Press Notices of Riccardo Martin's Concert Tours.

Riccardo Martin, the famous tenor of the Metropolitan Opera Company, made an extended Western concert tour last autumn before the opening of the opera season in New York. The following criticisms refer to Mr. Martin's phenomenal success not only as an opera star, but also as a concert attraction:

### MARTIN IS A REMARKABLE SINGER.

#### SPLENDID VOICE HAS WIDE RANGE.

Somehow I received the impression at the concert yesterday afternoon that Tamagno, the tenor from Turin, used to sing as Martin does now. Descriptions I have read of the vocal art of Tamagno seemed to fit the vocal art of Riccardo. His tone, which is tenor and not baritone, is sustained by an unflinching chest, from which he sings with extraordinary vigor and clarity, and his phrases are wrapped in the mantle of a sympathetic understanding. The timbre of the voice is so broad and big that the auditor is overcome by a sensational surprise when, with unaltered quality, it carries up to a high C of splendid ringing beauty. I have not heard a tenor with as much chest in his tones nor a less "chesty" singer. Martin's stage manners are modest, sincere and just nervous enough to prove his keen interest in his work. He created a furore (I hate that word) yesterday afternoon when the Scottish Rite auditorium was thrown open for the first concert of the Greenbaum season of musical attractions.—San Francisco Call, San Francisco, Cal., October 14, 1912.

Riccardo Martin, who is an American by birth, came very close to exploding the superstition that only a European can sing grand opera. His rendition of "Che Gelida Manina" from "La Boheme" won the house to an appreciation of his powers and when he sang "Ridi Pagliacci" there was no doubt of the bigness of the hit he had made with the local music lovers.—Evening Post, San Francisco, Cal., October 14, 1912.

### BELONGS TO UNITED STATES.

Martin belongs to our own United States. His vocal timbre is dramatic rather than lyrical, but the quality is a true tenor robust, and never merely baritone. With plenty—perhaps an excess of power, true intonation and a method totally free from vibrato, he made a success with his very first number.—San Francisco Chronicle, San Francisco, Cal., October 14, 1912.

He has a voice that is beautifully clear and musical with abundant power.—San Francisco Examiner, October 13, 1912.

Riccardo Martin shows by his presence that he is master of the science of singing. In the "Serenata" (Singaglia), "Als die alte Mutter" (Dvorak), and "The Year's at the Spring" (Beach) he reached the hearts of his hearers, but the aria "Vesta la giubba" from "Pagliacci" called forth storms of applause.—Evening Herald, Los Angeles, Cal., October 24, 1912.

Mr. Martin was greeted with a spontaneity that must have warmed his heart. He stood before the audience for several minutes bowing his acknowledgements and at the conclusion of his first group of songs was forced to respond to the warm hearted audience, he gave a charming little number by Roger Quilter, "Come Back," while in the famous aria from "La Boheme" "Che Gelida Manina" Mr. Martin showed that his Italian training has given him an insight into Italian music that has placed him in the foremost ranks of American tenors capable of giving an intelligent rendering to this class of music.

It is an exceptionally fine voice capable of any demands made on it, which was shown in the great Tosca number "E lucevan le Stelle" (Puccini). The "Boheme" number was responsible for a double encore when the artist gave "La Donna e Mobile" and "Amor ti Vieta" from the opera "Fedora" by Giordano, while the "Tosca" number was responded to with the famous lament from "Pagliacci," bringing to a close one of the best concerts ever given locally and a concert that was remarkable for the warmth with which the artists were received.—Herald, Calgary, Canada, September 30, 1912.

Riccardo Martin strengthened the favorable impression he created last year. He sings with conviction and sincerity, and is an artist not only of temperament, but intellect, and with the combination of magnetic personality, he carries his audience with him. His opening group of songs Saturday night was notable for the exquisite treatment he gave to Dvorak's "Songs My Mother Taught Me." Leoncavallo's "Matinata" was given a spirited rendition, and the singer responded to the prolonged applause with a charming little song, "Come Back," by Roger Quilter.

Martin has achieved his greatest triumphs in the Puccini operas, and it was only natural that arias from "La Boheme" and "Tosca" should find a place on his program.

The aria, "Che Gelida Manina," from "La Boheme," was given with a warmth of expression which gained such appreciation from the audience that they insisted on another number, Mr. Martin responding, by request, with the inevitable "La Donna e Mobile." Still they wanted more, and the singer generously favored them with another number.—Albertan, Calgary, Canada, September 30, 1912.

The appearance of Mr. Martin was greeted with a burst of applause, which lasted several minutes, and was a fine tribute to Mr. Martin's popularity. His first group of songs were sung in a manner that left no doubt in the minds of those who had not heard him before that here, indeed, was an artist who sings as a man should sing. Nothing effeminate about Martin—he stands right before you and just sings. His tone placing was so true and the more delicate passages sung with an ease and grace that fairly carried the audience by storm. At the conclusion of the first group they insistently demanded an encore, and Mr. Martin responded with "Come Back" (Roger Quilter).

His next number, the aria from "La Boheme," "Che gelida manina," was given a very beautiful rendering and the audience would not be satisfied with just one number, so Mr. Martin responded with "La Donna e Mobile" from "Rigoletto," which was the signal for a demonstration on the part of the audience that has never before been witnessed in Calgary. Mr. Martin repeatedly

bowed his acknowledgements, but they insisted on another number when the artist gave "Amor ti vieta" from Giordano's "Fedora."

Mr. Martin's first number in the English group was on the program as "Before the Dawn," this was an error and should have been, "Oh, Let the Night Speak of Me," by Chadwick, at the conclusion of this group Mr. Martin was given another ovation. The last number was the famous aria from "Tosca," "E lucevan le Stelle," Puccini, to which Mr. Martin gave one of the finest renditions that one would desire to listen, and very generously responded with "Vesta la Giubba," the famous lament from "I Pagliacci."—News Telegram, Calgary, Canada, September 30, 1912.

In Riccardo Martin Victorians had the pleasure of listening to the finest dramatic tenor that has ever been heard in the city.

Mr. Martin's training has been altogether along the lines of the Italian school; his voice is far forward; his vowels open, the consonants liquid, a voice powerful in carrying quality and too incapable of modification to give the finer vibrations necessary to ballad singing. After hearing him through to the end of the program one felt sorry that he had been compelled to accord with



RICCARDO MARTIN.  
As Dick Johnson in "The Girl of the Golden West."

convention and sing songs at all, as such operatic selections as he gave showed the marvelous power and dramatic splendor of his voice. In one of his encores, "Pagliacci," he almost startled his audience by the dramatic emotionalism which he succeeded in infusing into his voice, while the same quality was heard in the two Puccini selections, "Che Gelida Manina," from "La Boheme," and, more particularly, the aria from "Tosca," "E lucevan le Stelle." The work in these was magnificent and showed the brilliance, flexibility and power of the young tenor's voice, which he used with an artistic understanding of the part.—Times, Victoria, B. C., October 5, 1912.

Martin is a Metropolitan star and an artist of the permanent type, and after last night's performance he will always remain an artist in the minds of Victorians. Martin is a beautiful tenor. There are characteristics in his voice that are of a very high order. It is impossible to hear one great artist without involuntarily comparing him with others, and the result is generally one sided for the simple reason that knowledge and experience are distinctly biased. Yet Martin does not suffer at all. His place is secure. There is a peculiarity about him, however, that operates in a magnetic way. He is an American and while his English is happily unnationalized it is not exactly his Majesty's. To all artistic intents and purposes, Martin is a Continental product. Europe would be proud of his allegiance. This charming compromise gave a sort of tremulous expression to his notes that was wholly delightful, and the numbers in which he made his greatest hits were pregnant with its exercise. He opened his program with a group of foreign songs and concluded with a group of English ones. The first group included Dvorak's "Als Die Alte Mutter" and it was in this that he discovered to his audience, the rich, mellow character of his tenor. The English group consisted of "Before the Dawn," "What Is Love," a charming piece of sentimentalism, and "Morning Hymn." He matched his audience's enthusiasm with his generosity and for one of his recalls sang "I Dreamed I Heard Your Voice," a soft touch of romanticism, with wonderful perception of effect.—Colonist, Victoria, B. C., October 5, 1912.

Mr. Martin possesses a magnificent robust voice, heard Saturday night to the best advantage in Henschel's "Morning Hymn" and "La Donna e Mobile," from "Rigoletto." In "Morning Hymn" the legato passages were excellently done.—World, Vancouver, Canada, October 7, 1912.

Mr. Martin's voice has vast resources of power, having even in the highest passages the mellow impression of more in reserve. Certainly the singing, and especially the final climax of the first "Matinata" of Leoncavallo were beyond praise.—News Advertiser, Vancouver, Canada, October 6, 1912. (Advertisement.)

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—From an Editorial in "The Portland Oregonian"  
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## Schumann-Heink, Star at Mozart Society Concert.

Woman's work in the cause of musical advancement in this country is a subject which man gladly discusses, that is, man who is himself interested in the progress of the art. The Mozart Society, one of the youngest of the New



MADAME SCHUMANN-HEINK.

York clubs in point of age, has already recorded mighty musical successes, and another one of these brilliant evenings was enjoyed last Wednesday when the society gave its midwinter concert in the grand ballroom of the Hotel Astor. Mrs. Noble McConnell, the founder and president of the club, sat in the large box opposite the stage, as the regal queen of the lyrical world, Madame Schumann-Heink, sang. It was a woman's night all round; the choral club of the society is composed of women, and a woman, Katherine Hoffmann, played Madame Schumann-



Photo by Anna Frances Levins, New York.  
MRS. NOBLE McCONNELL,  
President of the Mozart Society, New York.

Heink's accompaniments. There was a man conductor, to be sure, and he was Arthur Claassen; also an orchestra consisting of men. There were plenty of the sterner sex, too, in the crowded auditorium to unite with their wives, sisters, cousins, aunts and best girls, in applauding the musical treats. The program for the night was as follows:

Overture, William Tell ..... Rossini  
Orchestra.

Soprano solo, Crucifix ..... Faure  
Marion Louise Potter, member of Mozart Choral.  
One Morning, Oh So Early ..... Hawley  
Mozart Society Choral.  
Der Wanderer ..... Schubert  
Die Forelle ..... Schubert  
Traum durch die Dämmerung ..... Strauss  
Befreit ..... Strauss  
Waldeinsamkeit ..... Max Reger  
Spinnerliedchen ..... H. Reimann Collection, Seventeenth Century  
Madame Schumann-Heink.  
Entrée Triumphale ..... Halvorsen  
Orchestra.  
Baritone solo, Ballad of Lorraine ..... William G. Hammond  
Graham McNamee.  
Mozart Choral and Orchestra.  
Overture, Merry Wives of Windsor ..... Nicolai  
Orchestra.  
A Day in Venice ..... Ethelbert Nevin  
Arr. by Charles G. Spross.  
Morning in Saint Mark's Square.  
In the Gondola.  
A Love Song.  
Farewell.  
Mozart Choral and Orchestra.  
The Rosary ..... Nevin  
Oh, Let Night Speak of Me ..... Chadwick  
Danza ..... Chadwick  
His Lullaby ..... C. J. Bond  
Love in a Cottage ..... Rudolph Ganz  
Madame Schumann-Heink.  
Spinning Song, Flying Dutchman ..... Wagner  
Mozart Choral and Orchestra.  
Coronation March, Prophet ..... Meyerbeer  
Arr. by Alfred Silver.  
Mozart Choral and Orchestra.

The singing of the club showed considerable improvement. No reasonable person expects a young musical society only three years old to sing with the perfect ensemble of older societies; however, the Mozart is most fortunate in having so many excellent voices, and thus the tone quality is fine, and Mr. Claassen has accomplished wonders.

The most enjoyable choral numbers of the night were the Nevin-Spross "Day in Venice" and the "Spinning Song" from "The Flying Dutchman." Hammond's "Ballad of Lorraine" is well written, but it takes something more than good musicianship to make a composition acceptable. However, no severe critical attitude should be taken in these clubs of the semisocial, semimusical kind. The members attend these concerts as much for the sociability that they provide as for the music. It is to the great stars who appear, they to whom the critical look for artistic satisfaction and with the glorious Schumann-Heink singing the immortal lieder of Schubert and some very beautiful modern songs, the assemblage had abundant reasons for being elated. The famous contralto was in superb condition. She sang with rare beauty of style, alternately thrilling her listeners with the noble voice and then revealing to them every mood demanded of the songs on her list. For her encores Madame Schumann-Heink sang "Irish Love Song," by Lang, and "The Kerry Dance," by Molloy. She had several tremendous ovations during the night. Mrs. Hoffmann played wonderful accompaniments for the great singer. Mr. Spross presided at the organ during the rendition of "The Rosary," which Madame Schumann-Heink sang by request.

During the long intermission Mrs. McConnell and the other officers of the club held a reception in one of the upper corridors.

### William Hinshaw's Recital Program.

William Hinshaw, baritone of the Metropolitan Opera Company, will sing the following program of classical lieder at his recital in Carnegie Hall, Sunday afternoon, March 16, accompanied at the piano by Richard Hageman:

Himmel und Erde ..... Robert Schumann  
Die Hütte ..... Robert Schumann  
Ihre Stimme ..... Robert Schumann  
Ins Freie ..... Robert Schumann  
Der Atlas ..... Franz Schubert  
Der Doppelgänger ..... Franz Schubert  
Fahrt Zum Hades ..... Franz Schubert  
Postillion Kronos ..... Franz Schubert  
Das Gebet ..... Hugo Brückler  
An Wildem Klippenstrande ..... Hugo Brückler  
Lind duftig hält die Maiennacht ..... Hugo Brückler  
Frühlingsregen ..... Hugo Brückler  
Verrath ..... Hugo Brückler  
Hell schmetternd ruft die Lerche ..... Hugo Brückler  
Ausfahrt ..... Adolph Jensen  
Altassyrisch ..... Adolph Jensen  
Die Maulbronner Fuge ..... Adolph Jensen  
Die Heimkehr ..... Adolph Jensen

Lemberg's opera public enjoyed "Tannhäuser," "Lohengrin," the "Ring" cycle, "Fidelio," "Rosenkavalier," "Marriage of Figaro," "Masked Ball," "Tristan" "Meistersinger," etc.





## PUBLICATIONS AND REVIEWS

### NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

### G. Schirmer, New York.

"PEASANT SONGS OF GREAT RUSSIA" (second series.) Collected by Eugénie Lineff.

The collector of these folk songs visited the United States at the time of the Chicago Exhibition and gave a number of concerts with her Russian Choir in New York, Boston, Philadelphia and Chicago, including two engagements at the World's Fair. On her return to Russia she started to collect these folk songs by means of a phonograph, and completed her work after fifteen years. The Russian Academy of Science in St. Petersburg approved of her work and published it.

The American agents of this volume, G. Schirmer, believe there is sufficient interest in Russian music at present to warrant them in bringing these songs to the notice of the public, especially as these tunes have been transcribed by means of the phonograph, which does away with any temperamental idiosyncrasies the transcriber might otherwise have felt disposed to add to the semi-barbaric originals. The melodies are published in all the purity of nature unadorned after the manner of Petrie's collection of old Irish melodies. They are therefore of value only to composers who can harmonize them and to students who wish to study genuine Russian melody. Besides, the tunes have no English words and are available only to those who can read the Russian language. The first half of the volume, however, consists of a preface in English. "SCHOOL DANCES." By Melvin Ballou Gilbert.

These simple dances arranged as moderately easy piano solos will doubtless prove of much value to the musical entertainers of the young. There are eighteen dances, divided into three grades, each dance having an explanatory note which describes the steps and movements.

### The University Press, Cambridge.

"THE MILLENNIAL HYMNS OF PARLEY PARKER PRATT." Edited and compiled by Samuel Russell.

This volume really concerns us very little, not that the subject is uninteresting or the work poorly done, but because the interest in this collection lies in the literary and not the musical accomplishment. The music of these hymns is taken from the compositions of Haydn, Hatten, Mason, Mendelssohn, Mehul, Wagner, Mozart, Beethoven, Dykes, Goss, Rossini, Wesley, Arne, Handel, Schubert and others. All the words, however have been written by Parley Parker Pratt an enthusiastic evangelist who was born in New York State in 1807, and who preached mostly in England, but who was thrown into prison in Missouri and killed by an assassin in 1857. We find the words full of religious fervor and of genuine literary merit.

### Boosey & Co., New York and London.

"THREE LITTLE MEXICAN SONGS." Founded on old Mexican airs. Words by Harold Simpson. Music by Amy Woodforde-Finden.

This music is melodious and as pleasing as any that Amy Woodforde-Finden has composed, and its value is quite independent of any old or new Mexican raw material which may be woven into the warp and woof of the finished production. The accompaniments are simple and very effective, supporting the voice admirably. The names of the three songs are, "Flower of My Heart," "Serenade," "Invitation to the Dance."

"THE FRAGRANCE OF ROSES." Song. By Katherine Barry.

This simple and unaffected little song ought to be of the greatest utility to teachers of non-professional singers who require melodious music set to words that are not improper for young ladies to sing at home. The poem by Fred G. Bowles is delicate in sentiment and of literary excellence.

"THE VOYAGERS." Duet. By Wilfred Saunderson.

This composer has the satisfaction of knowing that his compositions are among the very best sellers in England

today—his publishers, in fact, claiming that his songs are the greatest in demand of any English composer of the day. This duet, "The Voyagers," is a fine example of an English ballad for two voices. The words, by Ed. Teschemacher, are especially suitable for musical setting, and the composer has taken advantage of the open vowels for a number of fine vocal effects which will appeal to singers. The well written accompaniment materially adds to the musical interest of a very musical duet.

"BY THE BIVOUAC'S FITFUL FLAME." A Song. With words by Walt Whitman. Music by Hamilton Harty.

The composer of this fine song has done more than make agreeable music; he has penetrated the inner world of the poet's imagination and has put the atmosphere of the poem into the music. This song can hardly appeal to the everyday amateur, but it is a song that should live and make an occasional appearance on the programs of great singers for many years to come. The key of E flat in which it is published brings the compass of the song within the range of medium voices. Clara Butt has set the seal of her approval upon it by singing it.

"I CAME TO YOU." Song. By Ernest Newton.

This is the conventional sentimental ballad. It is correctly written and is a thoroughly singable song which will please the average audience. The words are not too sentimental and can be sung by young ladies without a blush, which is more than can be said of some of the erotic songs of the present.

"THE FAIRY GLEN." Song. By Charles Marshall.

There is a pleasing lilt to this song worthy of the composer of so many popular successes. Charles Marshall has proved on several occasions that he has the ability to write music which appeals to the great public. Whether this song will sell like the widely sung "I Hear You Calling Me" remains to be seen. We can recommend its easy melody and its charm to lovers of English ballads of the best type.

"OUT OF THE NIGHT." Song. By C. A. Lidgely.

This powerful and dramatic setting of W. E. Henley's somewhat pagan and boldly defiant poem may compel admiration, but it can never charm. It is an admirable musical interpretation of the words, however, and as such must rank as an art song. Its place is among a group of contrasted songs on a recital program.

"THE STRONG BOX." Song. By Kate Coates.

The title of this song is somewhat misleading, for the moral of the poem, which is written by a woman, and, consequently, didactic, is that troubles are to be laughed at. The music is light and tripping and unable to sustain the interest of the listener if the words are not clearly heard.

"BONNIE WEE THING." Song. By Liza Lehmann.

This highly successful woman composer has written in her usual interesting manner a very vocal melody to Burns' tender words. Everything that Liza Lehmann writes is above the average of merely popular music, and this new song is no exception to her standard.

### Carré Engaged for Tenth Year.

George Carré has signed a contract for another year as leading tenor at the Tompkins Avenue Congregational Church, Brooklyn, N. Y., beginning April 1 next. This is a record that any singer may well be proud of, for it shows that his services have been appreciated. The Tompkins Avenue Congregational Church is one of the largest in Brooklyn, and there is always a big congregation present because of the popularity of the minister, Dr. Waters, and of the excellence of the music. Mr. Carré estimates that during the nine years he has been there he has sung to nearly one million people. It is not to be wondered at, therefore, that he has established himself firmly in the good graces of the Brooklynites and that he is always in demand for concerts and recitals, while his class of pupils is growing steadily.

On February 14 Mr. Carré was one of the soloists at a concert given by the choir and orchestra of the Memorial M. E. Church, White Plains, N. Y. On February 10 he sang another performance of "The Messiah" with the Southern Dutchess Choral Union of Fishkill-on-Hudson, concerning which the Newburgh Daily Journal said: "'Comfort Ye My People' he sang superbly. His convincing style and warm voice brought out the fullest meaning to the text. His aria 'Every Valley' was sung with marked excellence. Prolonged applause was accorded the singer at the conclusion of his aria."

### Scharwenka Returning to Berlin.

Xaver Scharwenka, the famous pianist, sailed on the steamship Patricia last Saturday for Europe, after having concertized in the United States and Canada since last October. His tour extended as far west as St. Paul and Minneapolis, where he played one of his own concertos with the orchestras of these two cities. Scharwenka is among the most widely known pianists and composers of the present time and has an enormous following in this country. On his return to Berlin he will resume his activities in the Klindworth-Scharwenka Conservatory.

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## FRIEDA HEMPEL'S CAREER.

Frieda Hempel, the noted coloratura soprano, and one of this season's reigning sensations at the Metropolitan Opera House, New York, is only twenty-seven years old, which is very young for a prima donna possessing the supreme art and world-wide fame that belong to Miss Hempel. And her youth is the more surprising when it is considered that for six years the fair German songbird has held in Germany and elsewhere in Europe the lofty position so quickly attained in America.

Leipzig has the distinction of being the birthplace of this singer. Frieda Hempel was born with a voice, but her father, a successful furniture manufacturer, and her mother, took no chances with their child's vocal chords. They would not let the beautiful little blonde sing until she was seventeen years old. Her love for music, however, they encouraged, and trained her ear by having her study piano.

At seventeen Frieda began to study for her operatic career. She was taken in hand by Selma Nicholas Kemper at Stern's Conservatory in Berlin. Soon it was noised about all over the German Empire and elsewhere on the Continent that a brilliant young coloratura was soon to find fame. At the Conservatory the young singer displayed not only beautiful tones and great command of her voice, but unusual ability as an actress. Those in America who have witnessed Miss Hempel's Violetta in "Traviata" can understand how certain dramatic managers in the German capital endeavored to persuade the future pet of the Royal Berlin Opera to go in for straight drama instead of singing. They said she would be the German Bernhardt.

It was at twenty that Frieda Hempel made her debut at the Royal Berlin Opera House, singing first the Widow Fluth in "The Merry Wives of Windsor," and then the Queen in "Huguenots." Her success in Berlin set all the

opera-goers talking. Yet the directors of the Grand Duke Frederick Franz's opera at Schwerin had secured a five years' contract with the new coloratura. Her fame in two years had grown to such proportions, however, that Kaiser Wilhelm personally requested Grand Duke Frederick Franz to permit Miss Hempel to return to the Royal Berlin Opera. It was by special permission of the German Emperor that Miss Hempel came over to America.

Miss Hempel's fame in her own land is not confined to Berlin and Mecklenberg Schwerin, nor indeed to Germany at all. There is hardly an opera house on the Continent of Europe in which she has not sung the leading role in some famous opera. Her repertory embraces forty-six leading roles and many minor ones. In America, of course, she confined herself to coloratura parts. With her rare blonde beauty, her graceful figure and marked ability as an actress, in addition to her glorious voice, Miss Hempel occupies a unique position among a galaxy of artists, all of whom are more or less unique.

Of dramatic parts Miss Hempel sings roles like Elsa in "Lohengrin" and Eva in "Meistersinger." Of Italian dramatic roles, Leonora in "Trovatore," and Aida are her best known.

Incidentally she created in Berlin the part of the Widow Gertrude in "Versiegelt."

As for lyric soprano roles, Miss Hempel says her favorites are Mimi in "La Boheme," Marguerite in "Faust," Martha in "Martha," Nedda in "Pagliacci" and Bertha in "Le Prophete."

With the exception of Gilda in "Rigoletto," Frieda Hempel already has delighted the audiences at the Metropolitan Opera House with her favorite coloratura roles of Violetta in "Traviata," Rosina in "The Barber of Seville," Olympia, the doll, in "Tales of Hoffmann," and the Queen of the Night in the "Magic Flute."

### Where Spalding Played in Bergen, Norway.

During his recent tour of Scandinavia Albert Spalding played in Bergen, Norway, the town where Edvard Grieg was born. The accompanying picture gives a view of



LOGEN, THE HALL WHERE ALBERT SPALDING PLAYED IN BERGEN.

Logen, the hall where all symphony concerts and principal recitals in Bergen take place. The distinguished American violinist played in Bergen the last week in January under the Harmonie Society of that city.

### SEATTLE MUSICAL NEWS.

Seattle, Wash., February 17, 1913.

The third and last of a series of ensemble concerts by Max and Angelica Donner was given at the Y. M. C. A. auditorium Wednesday evening. The program contained the Kreutzer sonata, "In a Persian Garden" (Lehmann), by the Pacific Concert Company, consisting of Madame Hesse-Sprotte, Grace Gradley-Tallman, Neal Begley and Charles Derbyshire, and three numbers for violin. The playing of the Kreutzer sonata was a real treat to the Seattle public. The Donners' playing was excellent and the interpretation was proof that the masterpiece had been worked out to the smallest detail.

The past week afforded an opportunity to hear both Nordica and Sembrich. For both concerts the house was sold out and both artists were received in the most enthusiastic manner.

Music teachers are hurrying about in a lively manner these days in search of studio accommodations. The Holyoke block, which has been used for this purpose for years and has upward of a hundred studios, has been leased, and as a result all teachers are compelled to vacate. As there are only several buildings in the city where music is allowed, many find they are unable to find accommodations. Several projects are under way for the

construction in the near future of buildings containing studios and recital halls.

A Mendelssohn program was given by the MacDowell Club on Monday evening. The program contained a talk on Mendelssohn; the E minor violin concerto played by Henry Ruggles; G minor piano concerto played by Carmen Frye, and a cantata sung by the MacDowell chorus, Mrs. W. B. Ruggles conducting. Of special interest was the playing of the piano concerto. Carmen Frye is a child of eleven years and shows remarkable talent. Her tone production is extraordinary in the light, delicate passages as well as those calling for a heavy attack. In these her tone was equal to many matured artists. Her conception of the different movements was quite remarkable and altogether an unusual performance.

The program of the third Philharmonic concert given last Friday evening, John Sparger conducting, contained the "Nut Cracker" suite by Tchaikowsky. The soloists were Madame Hesse-Sprotte, soprano, and Concertmaster Albany Ritchie, who played the "Symphonie Espagnole," by Lalo, in a manner which showed the patrons of the Philharmonic concerts that the orchestra has a concertmaster who is "master" indeed. His playing showed the result of a carefully prepared technic together with the musicianship and temperament necessary to impart the best there is in music.

Adeline Genée is to appear here February 19 under the local management of William B. Clayton. Other attractions of the Clayton series are Johanna Galski, Mischa Elman and Josef Lhevinne.

HARRY KRINKE.

### Barrere-Consolo Recital.

Georges Barrere, the flutist and head of the Barrere Ensemble, and Ernesto Consolo, the Italian pianist, are to give a joint recital at the Belasco Theater, New York, Sunday evening, March 2. The program is to include the Bach sonata in A major for piano and flute; the Schubert variations on a theme from the Schubert song "Trock'ne Blumen"; a sonata by Gabriel Pierné, transcribed by the composer from his violin and piano sonata, is to complete the offerings for the night.

The Barrere Ensemble will give the next concert in the series of chamber music evenings at Cooper Union, under the auspices of the People's Symphony Club.

### Fionzaley Quartet's Program.

For their third and last subscription concert in Aeolian Hall, Monday evening, March 10, the Fionzaley Quartet will play the Beethoven quartet in C minor, op. 18, No. 4; the Sanmartini "Sonata a tre" for two violins and cello, and the Schumann quartet in A major, op. 41, No. 3.



**Urack Conducts Boston Symphony on Tour.**

With his splendid success as conductor of the Boston Symphony Orchestra during its recent Western tour testified to by the appended notices, Otto Urack may point



OTTO URACK.

with pride to the enviable recognition he has won in every city where he has appeared, which include, beside Boston, Providence and Cambridge, etc., Albany, N. Y., Buffalo, N. Y.; Cleveland, Ohio; Ann Arbor, Mich.; Detroit, Mich., and Toronto, Canada. For a young man whose name was almost wholly unknown in this country to come here and in the brief space of half a season attain such high artistic distinction and honor as accorded Mr. Urack is as remarkable as it is well deserved by its talented recipient:

Announcement of the illness of Dr. Karl Muck, the famous director, tended to temper the anticipation of the audience at first, but his young substitute, Otto Urack, banished all feeling of regret by his splendid leadership.

The directing of Otto Urack was brilliant. He is but a boy, but his command of his men is masterly. At every moment he read his scores with an intelligence and sympathy which made one forget that the great Karl Muck was absent. At the end of each number he was given an ovation, which he accepted most modestly.—The Argus, Albany, January 28, 1913.

While there was naturally a sense of disappointment in the fact that illness prevented Dr. Muck from appearing at the head of his organization, there was also friendly curiosity as to the work of his substitute, Otto Urack, assistant conductor of the orchestra. And if hearty applause and insistent recalls count for anything, it must be conceded that the young Hungarian made for himself a place in the favor of his audience, by his authority and sincerity, by his dignity and modest demeanor in a trying situation.

Successfully to conduct at comparatively short notice such a body of players as those of the Boston Symphony Orchestra, many of them virtuosi on their chosen instruments, and intolerant of error or uncertainty on the part of him who holds the baton, is an achievement deserving no small measure of praise. To give so intelligent and musical a reading of the works on last night's program as did Mr. Urack proves his possession of sterling musicianship and temperament.—Buffalo Express, January 29, 1913.

The Boston Orchestra is the only one in the United States that has ever aspired to an assistant conductor, however. This was a part of the stipulation with Dr. Muck, and Otto Urack, also of the Royal Opera in Berlin, was chosen by the doctor himself to fill this position. Although young, only twenty-eight years old, yet he has had much experience, and was for some time a protégé of Richard Strauss. That he was thoroughly master of himself and his orchestra was apparent to any listener last Saturday night. Even though an orchestra were thoroughly drilled, an inefficient conductor could easily make it listless and thus start the audience on the road to slumberland. Such was not the case with Mr. Urack, however, but he conducted with a verve and vim, and carried both orchestra and audience with an enthusiasm that made the concert a triumphant success.—Detroit Saturday Night.

It was a pledge of faith to the orchestra and a pretty compliment to Otto Urack, who directed, that the attendance was not perceptibly less, owing to the absence of the great Dr. Muck.

Mr. Urack repaid the compliment by reading in a manner that left little to be desired and the orchestra rewarded the faith by performing—within the limitations of the program—as its most ardent admirers would have had it perform.—Detroit Journal, February 2, 1913.

So high were the expectations of the audience keyed last night that it would scarcely have been extraordinary had the Boston Orchestra failed to satisfy them. This handicap, though flattering, was nevertheless a serious one, and yet the orchestra scored a tremendous triumph. One can only wonder if Dr. Karl Muck's presence could possibly have made it more complete. It is probable that the absence of the famous German conductor did not mean as much to Torontonians, whose attention was centered in the band; as it would have done to an audience in Boston, New York or an European City, so the excellent work done by Otto Urack may have been partially overlooked. Mr. Urack is very youthful in appearance, and his manner of conducting is intense and nervous, but he secures results that prove him to be a worthy pupil of the two great men, Muck

and Richard Strauss, with whom he has studied.—The Mail and Empire, Toronto, January 30, 1913.

It was announced that owing to Dr. Muck's illness, Otto Urack, the assistant conductor, would officiate, which he did with all the temperament and intensity of an Emil Paur.—Toronto World, January 30, 1913.

Otto Urack, who officiated as director in the absence of Dr. Muck, captured the critical verdict of the audience as a very gifted conductor.—The Globe, Toronto, January 30, 1913.

Though the brilliancy of the occasion was a trifle dimmed by the absence of the regular conductor, Dr. Karl Muck, who lies ill in Boston, the new assistant conductor of the organization, Otto Urack, gave an excellent account of himself, quite covering himself with glory by the able manner in which he managed his men, and the scholarly and poetic readings he gave his scores. Mr. Urack received two recalls after the symphony and one at the close of the program, the latter a rather rare honor for a Detroit audience to accord any orchestra conductor.—Detroit Free Press, February 2, 1913.

Mr. Urack, pale of face, slight of build, his twenty-eight years lighting up his face with eagerness and enthusiasm despite his attempt to appear reserved and indifferent, came quickly from the wings almost unnoticed. Nor did it take his auditors long to discover that under his baton the Boston Orchestra was still that same gushing fountain of pure tone, still possessed that precision in attack, still could weave gauze-like fragments and thunder out sonorous tuttis and was still the same pliant, expressive instrument it has been these many years.

Tense and nervous in his beat, Mr. Urack used his baton at times as if he were drawing his melodies from a stringed instrument held under his chin. His score to him was but a reference sheet and he impressed what may be assumed to be his own readings upon the orchestra with a repression that belied his years and with a scholarliness and ability that did his years credit. The audience was unusually appreciative and demonstrated its discriminating wisdom in applauding him long and loudly.—Cleveland Leader, January 31, 1913.

Dr. Muck's place at the conductor's desk was taken Thursday evening by his assistant, Otto Urack, a young man whose evident

## Eleanor SPENCER

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ability and unassuming demeanor won him many friends.—Cleveland News, January 31, 1913.

Nobody hereabouts knew Otto Urack until 8.30 o'clock last evening; now the 2,000 attendants at last night's concert would declare a fine new conductor has "arrived." When he took his place at the desk last evening, before the ninety-eight players, all of whom have been specially picked for their fitness, there was a titter throughout the house, which finally melted into applause as the young man, looking not a year over thirty, bowed his acknowledgments and quietly rapped his baton for the opening measures of the symphony which began the program. He is a slim little chap with a boyish face and hands almost transparent.

If there was the impression, however, that the orchestra, which prides itself on being made up of virtuosi, would lead the leader, whatever his years and experience, that impression quickly faded away, as inside of the first quarter of an hour he thoroughly established the fact that he is a splendid musician, knows the tricks of conducting without the mannerisms and monkeyshines so common to the youthful, and absolutely had his players in hand from the first scratch of the fiddles. Several times during the evening there seemed to be a tendency of the players to pay little attention to his beat, but he exerted an authority that visibly impressed his players and showed them that a man had the stick in hand who knew his business.

It was quite an event for Otto Urack and it was interesting to be present and observe his successful debut in this city, for he is assuredly to be reckoned with in the future. Musical history is full of similar circumstances. Mary Garden got her first chance to sing in opera when a prima donna was taken ill and examples might be multiplied. The thing is to be ready when the opportunity comes; but opportunities to direct the Boston Symphony Orchestra are few, and with the successful termination of this tour Urack is "made" so far as his reputation as a conductor goes.

He did not just spring up over night. Several celebrated musicians have had an eye on him for several years. He is a close friend of Richard Strauss, who has doubtless whispered a word in the right channels. He played the solo cello at Bayreuth last year, has been a cellist under Dr. Muck in Berlin opera for several years, and last year, after conducting opera at Sofia, Belgrade and Bucharest, he had the opportunity to conduct at Barmen in Germany.

With performances of Wagnerian operas and the difficulties of Dr. Strauss, he soon attracted attention from all the connoisseurs of the country. Thus it is not strange that when Dr. Muck came to America, he made him his assistant at Boston, probably never thinking, however, that his illness would give his protégé such a chance as has now come to him.—Cleveland Plain Dealer, January 31, 1913. (Advertisement.)

**MUSICAL SAN ANTONIO.**

San Antonio, Tex., February 5, 1913.

Charlotte von Skibinsky, recently of Berlin, gave a piano recital, which was much enjoyed. Madame Skibinsky also played a short program for the Tuesday Musical Club of this city, and it was a rare treat.

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Clarice Thode, soprano, gave a song recital, recently, at the St. Anthony Hotel.

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On January 22, two former residents of San Antonio, Carl Hahn, cellist, and Laura Maverick, contralto, appeared under the auspices of the Tuesday Musical Club.

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On February 2, the Press Club of San Antonio scored its second great success, when it presented in concert Alessandro Bonci, the great tenor, assisted by Martini Zatella, coloratura soprano. Miss Zatella made her debut at this concert. Her voice is charming, and holds great promise for the future. Bonci was, of course, all that could be desired. He received a veritable ovation when he stepped from the wings. He sang, by request, "Rudolf's Narrative" from "La Boheme." His program was most enjoyable from beginning to end. This enterprising club will bring Frances Alda here soon. This will make four artists this season, viz., Bispham and Nordica together, Bonci and Alda.

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The Tuesday Musical Auxiliary Chorus has resumed rehearsals, under a most able director, Jose de'Aguona. MRS. STANLEY WINTERS.

**Oberndorfer-Faulkner Nuptials.**

Marx E. Oberndorfer, the pianist, and Anne Shaw Faulkner, the musical lecturer, were united in marriage at Los Angeles, Cal., on Wednesday, February 12. The wedding announcements were sent out by Mr. and Mrs. Samuel Faulkner, parents of the bride. The Oberndorfer-Faulkner lecture-recitals have been given throughout the country. Last season and the season before their programs were devoted to illustrating new and modern operas.

**Marie Rappold to Sail Next Week.**

Marie Rappold, of the Metropolitan Opera Company, will sail for Europe next week, where she is to sing in opera for a limited number of appearances. The prima donna must be back in this country in the spring, as she begins a tour of festival engagements at Spartanburg, S. C., on April 30. She will continue the spring tour into the summer, ending with the Saengerfest at Syracuse, N. Y., on June 16.

On her recent tour with the New York Philharmonic Society, Madame Rappold sang in six concerts. She also had a Southern recital tour, the details of which were published in THE MUSICAL COURIER last week.

Madame Rappold was obliged to refuse an offer from



MARIE RAPPOLD.

the Montreal Opera Company to sing six performances in Ottawa and Toronto.

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**LOS ANGELES**

2920 Van Buren Place,  
Los Angeles, Cal., January 30, 1913.

The Lambardi Pacific Coast Grand Opera Company closed a four weeks' engagement at the Auditorium last week. While neither the opera management nor L. E. Behymer, the local manager, are any richer, each, nevertheless, feels that it was a successful engagement from an educational and artistic standpoint. The house was "top-heavy" for the most part, the lower floors not being filled at any time. But many students, musicians and music lovers heard the excellent performances with great profit and pleasure. It was another proof that American audiences require something sensational or a famous star to draw out large crowds. For a well balanced company giving the best operas at a moderate price, one could scarcely ask in justice for anything better than the Lambardi company's uniformly excellent productions. Some of them, such as the "Fedora" and "Andrea Chenier" of Giordano, and Rossini's "Barber of Seville," were notable. Such artists as Mesdames Adaberti, Fox and Vicarino, and Signors Agostini, Nicoletti, Giovacchini and Martino are away outside the mediocre class, and the sterling work of Madame and Signor Peneschi, Signor Graziani and Madame Bertossi makes possible the well rounded performances given here. Chorus and orchestra, while not large, were most excellent. It is gratifying to know that we shall have the company again next fall. Charles R. Baker, advance manager, and Signor Gallo, manager, promise positively a return. The company left for San Francisco (where it is a great favorite) to fill a month's engagement, after which it plans an Australian tour.

The People's Orchestra is filling many needs. Last Sunday's program introduced two of the most notable figures in the Los Angeles musical colony. Alfredo Jannotta is one of the oldest and most respected vocal teachers in the city. He was born in Capua, Italy, in 1837, and came to this country in 1865. He is a fine type of the old school gentleman and musician. No local composition has been more enjoyed or appreciated than the prelude to his opera, "Alidor." This opera was given its first performance many years ago at St. Paul by "The Bostonians." The music of the prelude, played Sunday, is bright and joyous, and has great wealth of melody and brilliancy. It is the sort that leaves the audience in a healthy and happy mood. The love and respect felt for Signor Jannotta was demonstrated by the insistent applause that brought him twice before the audience and compelled a repetition of his number. The soloist was Achille Alberti, the eminent baritone, who is one of the notable artists now making Los Angeles his home, and well known to Americans by his years of success on the operatic and concert stage. Although Signor Alberti has reached the age when the average singer would

be past his singing days, his voice is fresh and smooth, with the beauty of tone and diction undimmed, and he has the superb finish and poise of the great artist. His stage presence is the embodiment of dignity and nobility. The house was more demonstrative than it has ever been, with one exception. After repeatedly bowing his acknowledgments, he returned and sang as an encore the aria from "Traviata," "Di Provenza," which he gave with such tenderness and beauty that many were moved to tears.

The People's Orchestra continues to improve, and too much credit cannot be given Mr. Lebegott for what he is accomplishing with his men. When it is remembered that they have but two rehearsals a week, it is nothing short of wonderful. I have heard repeated expressions of surprise and congratulations from visiting artists and other outsiders interested in music, when they hear this orchestra and begin to comprehend what it is doing and the scope of the plans of the Music Teachers' Association under such enthusiastic leadership as that of Charles Farwell Edson, Fred Ellis, A. D. Hunter and others of the board. On this board are some of the most capable and unselfish women who are laboring tirelessly for the cause. A beautiful spirit of harmony and unity prevails in the association.

While Los Angeles has no large woman's music club there are a number of smaller clubs doing excellent work, and each of the two very large general clubs (the Ebell and the Friday Morning) maintain musical departments. The Ebell Club is one of the largest and most prosperous woman's clubs in this country. They own a commodious and beautiful club house, and have a membership of 1,400, representative of the best type of the intelligent, aggressive and progressive woman of the West. Mrs. E. W. Martindale, the first vice president of this club, on whose shoulders rests the responsibility of all the programs for the year (including all departments), is a musician of ability, who was for a long time the curator of the music department of the club. It will be of interest to many to know that Mrs. Martindale was one of the originators of the Thursday Musical of Minneapolis—in fact, it was founded in her home. The Ebell is a study club of many departments, holding a general program every Monday, and one program each month is musical. This shows the important position given music, for the work of the club is like a university extension course, covering departments in Parliamentary law, expression, Shakespeare, art and travel, books and conversation, drama, civics and social science, each carrying a line of study under competent instructors. Dr. Bruce Gordon Kingsley, an eminent authority, is the musical instructor, and Mrs. Harman Ryus is the curator. Dr. Kingsley is giving a series of lectures upon modern operas, which have proved most attractive and instructive.

**Wagner Manuscript.**

The accompanying rare facsimile is taken from an original Wagner autographed manuscript in the possession of

Adolph M. Foerster, the Pittsburgh composer, who very kindly placed the illustration at the disposal of THE MUSICAL COURIER.





to the club members. Following is the general musical program given for January, and is a type of the high grade recitals offered the club members and always eagerly welcomed:

Sonata for piano and violoncello .....	Grieg
Mrs. Ryus and Mr. Simonsen.	
Aria, Amour viens aider (Samson et Delila) .....	Saint-Saëns
Mrs. Makinson.	
Invocation, The Jewels of the Madonna .....	Wolf-Ferrari
Scherzo .....	Dittersdorf-Kreisler
Tarantella .....	Popper
Mr. Simonsen.	
Elegie .....	Masseenet
(Cello obbligato by Mr. Simonsen.)	
Als die Alté Mutter .....	Dvorák
Die blauen Frühlingsaugen .....	Franz Ries
Die Bekehrte .....	Max Stange
Mrs. Makinson.	
Prelude, G sharp minor .....	Rachmaninoff
Concert etude .....	Moszkowski
(Dedicated to Celeste Nellis-Ryus.)	
Mrs. Ryus.	
From the Land of the Sky Blue Water .....	Cadman
The Moon Drops Low .....	Cadman
Sweetheart, Thy Lips Are Touched with Flame .....	Chadwick
He Loves Me, Loves Me Not .....	Mascagni
Sonbeams .....	Landon Ronald
Mrs. Makinson.	

Emma Porter Makinson is one of the many well known musicians now residing in Los Angeles. She was for years a figure in the musical world of Pittsburgh, being a well known church and concert singer, as well as impresario, bringing many great musical attractions to Pittsburgh. Mrs. Makinson is settled in a charming home, is a member of the Ebell Club and is doing considerable teaching and concert work. She is possessed of a brilliant dramatic voice and a most distinguished personality, as well as real musicianship. Also appearing on this program was Mrs. Ryus, curator of the music department, who is a gifted pianist, a pupil of Barth at the Hochschule in Berlin, and in Paris with Moszkowski, to whom she has returned for instruction three times, and who has dedicated several works to her, one of which she played on Monday's program. Mrs. Ryus has had most successful tours in France, Germany and England. As enjoyable as her solos, and more worthy of comment because more rare, was the ensemble work with Mr. Simonsen. The Grieg sonata for piano and cello was truly a delight, and a most artistic and finished performance. Mr. Simonsen is the cellist with the Brahms quintet, which has been so often referred to in these columns. Altogether he is one of the ablest and most enjoyable cellists I have ever heard and as he is still very young surely he has a great future. He plays with the finish of a mature artist and produces a tone of rare beauty and smoothness.

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The Philharmonic subscribers and those who heard Madame Rider-Kelsey and Claude Cunningham Monday night are agreed it was a rare treat. The duet work of the superb artists is something seldom heard in such perfection. Madame Rider-Kelsey was in superb voice and revealed a matchless art as well. Mr. Cunningham, while suffering with the cold so prevalent this winter, did not betray it in his artistic smoothness and interpretation. Miss Mayhall's accompaniments were also a feature.

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William Conrad Mills, a well known tenor and director of Washington, D. C., has come to make his home in Los Angeles.

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Signor De La Cruz, of the Royal Opera House, Copenhagen, and his wife, Vera Doria, soprano, will give the first of three Wagnerian recitals at the Morosco Theater Friday afternoon February 31. These are looked forward to with pleasure, as many have desired to hear Signor De La Cruz under more favorable conditions than those accompanying his appearance with the Symphony Orchestra. Mile. Doria has not yet been heard, but brings a fine reputation as a singer.

JANE CATHERWOOD.

#### Thomas Farmer, the New Baritone.

Thomas Farmer, a new name in the concert world, gives promise of rapid progress toward public recognition as a baritone possessing an excellent voice and art. Mr. Farmer has just finished a Southern tour with Madame Marie Rappold, who gladly consented to engage him as soon as she had heard him, and his success warranted this decision. Mr. Farmer sings during March for the Tuesday Musical Club of Detroit, the Liederkrantz of New York, the Clef Club of Syracuse, and has two or three festival engagements for April and May.

Mr. Farmer is under the management of the Concert Direction M. H. Hanson.

#### Florence Mulford in New Opera.

Florence Mulford, contralto of the Metropolitan Opera Company, New York, will sing the part of the Mother Superior in "Cyran" at its premiere on February 27.

#### VOLPE SYMPHONY CONCERT.

The Volpe Symphony Society of New York gave its third concert of the season, Tuesday evening, February 18, at Carnegie Hall, with Josef Lhevinne, soloist. The orchestra's many friends were present in large numbers, and applauded a delightful program enthusiastically. The offerings consisted of Mendelssohn's "Fingal's Cave" overture, Haydn's symphony in G major, two intermezzi from "Jewels of the Madonna," Rubinstein's concerto in D minor, and Liszt's first "Hungarian" rhapsodie.

Mr. Lhevinne's performance of the Rubinstein concerto was masterly and left nothing to be desired. His interpretations are always virile and sane. The tremendous groups of chords in the first movement were given with wonderful power, and yet the musical tone was never lost. The delicate tones were velvety and died away in the softer pianissimo. The andante was played broadly and with complete sympathy. The third movement, allegro, full of enormous difficulties, was apparently no effort to Lhevinne. That is one of the greatest effects of his playing—the listener never feels that the technic is supreme. He is such an artist that technic is only secondary, and the interpretation of the composer's thought is the real object. The orchestra accompanied him satisfactorily. The applause at the completion of the concerto was deafening, and after repeated recalls Lhevinne played an encore.

The work of the orchestra was excellent. Arnold Volpe is sincere in his interpretations always, and he directs entirely without notes, a big feat of memory. "Fingal's Cave" was rendered with coloring. In the symphony the largo was especially noticeable, all the beautiful thoughtful mood of it being effectively brought out, and the last movement went with spirit and delicacy.

The intermezzi were received with much applause, and the second one had to be repeated. The orchestra played both with splendid rhythmical effect and color.

On the whole, the Volpe Society has reason for congratulation on its concert of Tuesday of last week.

#### Southern Girls Impress Artist.

Arthur Fischer, who is touring in the South with Jules Falk, is keen to impressions, and upon his arrival recently at Pensacola, Fla., he was asked what he thought of the South, and he summed up his impression in four words: "The wonderful looking girls!"

The first time a Northerner visits the South he experiences just this impression. The many delightful sensations he experiences are primarily due to ignorance of conditions in the South, which are so radically different from those North. It is an experience well worth having, not only because it broadens one's vision, but because it gives a true insight into life and customs concerning which he can gain no adequate idea either from hearsay or from books. There are so many new and strange sights which afford delightful recreation and pleasant diversion to the traveler.

Of all the special features that which invariably creates the deepest impression is the women, whose beauty, grace and charm never fail to win admiration. The South is famous for its female colleges as well as for the beauty of the young ladies who attend them, and those who have been privileged to visit one of these institutions carry home an indelible mental picture. While in Tennessee Messrs. Fischer and Falk had occasion to give a recital at one of these colleges, and it being Mr. Fischer's first appearance before such a galaxy of feminine loveliness, he experienced an exciting sensation, which he described in part as follows: "The recital started at seven o'clock sharp. The dinner was an experience. Just think of eating in the same room with one hundred and twenty-five girls, mostly good looking, and then after dinner having them all crowd around you. It was quite wonderful! It has been one continuous source of pleasure to do our very best under these conditions."

#### Alice Preston Praised.

Alice Preston, soprano, associated this season in recitals with John McCormack, has been winning complimentary criticisms from the press wherever she has appeared. The Philadelphia Press said of her: "A new singing star has arisen in the musical world who promises to take her place with the foremost sopranos now before the public." Two New York papers, the Herald and World, commented respectively: "Miss Preston has a beautiful soprano voice which she uses with skill and intelligence," and "Miss Preston has a mezzo voice, smooth and even in range and rich and sympathetic in quality." The Chicago Daily Tribune says that Miss Preston has "a voice of much power and ample range," and the Chicago Examiner added that Miss Preston "has a very fine soprano voice, particularly in the middle register." The St. Louis Post-Dispatch observed that Miss Preston had "a beautiful, lyric soprano voice," and the Newark (N. J.) Evening News stated that she had "a fine lyric soprano which has been carefully trained," while the Brooklyn Daily Citizen commented upon her "exquisite timbre, taste and appreciation of artistic values."

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## THOMAS ORCHESTRA CHANGES NAME.

(By Telegraph.)

Chicago, Ill., February 25, 1913.

Musical Courier, New York:

Trustees announce change in name of Theodore Thomas Orchestra to Chicago Symphony Orchestra. Also decision to prevent any other musical organization adopting the name Chicago Symphony Orchestra.

RENE DEVRIES.

A whole week has passed without the report of a matrimonial engagement among the celebrated singers.

An anxious inquirer asks if Mozart's opera, "Cosi fan tutte," is the Italian version of "Everybody's doing it."

LATEST European advices report the serious illness of Jan Kubelik. All his concerts have been cancelled for several months ahead.

PADEREWSKI has given recitals in Nice—Saal de Jetées—and at Monte Carlo, and will be the leading spirit at this year's Vevay festival, which will be a Saint-Saëns festival.

ELBERFELD and Leipsic announce "Parsifal" for January, 1914; so does Paris Grand Opera. Hamburg announces it with Heinrich Hensel as Parsifal. Hensel has sung the role in Bayreuth.

At the Metropolitan Opera House benefit for the emergency fund of that institution, \$11,000 was taken in, according to the Tribune, while the World fixes the amount at \$9,000. What is the answer?

SCHRECKER's new opera, "Der Ferne Klang," playing with much success at the opera houses of Germany and Austria, may be heard in America next season, probably at Chicago and later in Philadelphia and New York.

OSCAR HATCH HAWLEY, manager of the Cincinnati Symphony Orchestra, resigned from that position and left the organization February 15. He will become manager of the St. Paul Symphony Orchestra at the end of the present season.

THE new opera of Eugen d'Albert, "Die toten Augen"—The Dead Eyes—text by Marc Henry and Hans Heinz Ewers, has been secured by the Cologne Opera for production next spring. The title reminds us of "Pinafore's" "Dick Deadeye."

ADELINA PATTI told a representative of the New York American, who interviewed her in Paris last week, that she expected to sing at the Verdi festival in Rome, Italy, during the month of May; at the same time the diva said that this would positively be her last public appearance. She admitted that her career owed much to the genius of Giuseppe Verdi. Patti was seventy years old on February 10 (she was born in 1843). According to reports from Europe she is in good voice.

Two reforms are demanded at concerts and recitals in New York; first and foremost, encores should be prohibited, and, second, women should be compelled to remove their large hats, afternoons as well as evenings. THE MUSICAL COURIER has recently received a number of protests from intelligent persons who declare they are frequently denied the pleasure of seeing a pianist's hands because the view is obstructed by a willow plume or a bird of paradise. Music may have "charms, etc.," but evidently all members of the fair sex are not sufficiently charmed to be polite. As for encores, they are a nuisance, of course, and foolishly pro-

vincial as well. It is only in the case of the greatest artists where the majority of persons in the auditorium desire more numbers than the published program holds. Very often, too, the published programs are too long.

DR. OTTO NEITZEL's opera "Barbarina" was produced at the Cologne Opera House on Sunday, February 9, and received a great welcome. Conductor Brecher directed the work, and, after the second act and subsequently, Dr. Neitzel was frequently called upon the stage and overwhelmed with applause and floral tributes. The opera is a representative progressive work, which will receive full attention in these columns as soon as it can be witnessed by one of the staff of THE MUSICAL COURIER.

Two hundred and twenty-eight years ago Sunday (February 23) Georg Friedrich Handel was born at Halle, Germany. This composer, whose nature partook of both lion and lamb like qualities, died in London, April 14, 1759. England, so frequently declared to be an unmusical nation, must be given credit for prolonging Handel's fame and for popularizing his oratorios among the masses. In America "The Messiah" is sung more than any other oratorio. Airs from other Handel oratorios and operas are found on many programs, and, as a rule, are sung in English.

IN the Reflections printed in this issue of THE MUSICAL COURIER, the opinions of the members of the German Reichstag who participated in the debate on the extension of the copyright privileges of "Parsifal" will be read with interest, because of the diversity of views and opinions; in fact, it is self explanatory. "Parsifal" will sweep all over Europe now, beginning very soon, and there will be considerable money in it for those who are interested in the publication and in the material, and there will be no diminution of attendance at Bayreuth, for the very simple reason that people who hear it anywhere will be stimulated to go, if possible, to Bayreuth, to listen to that performance.

A DECISION was handed down last week by Surrogate Fowler, denying the application of the New York Philharmonic Society for an order directing the executors of the estate of Joseph Pulitzer to pay over to the organization \$500,000 on account of the \$1,000,000 bequeathed to it by the late owner of the New York World. The Surrogate's denial is based solely upon his belief that the executors of the estate have not taken upon themselves the responsibility directed by the will in reference to the Philharmonic bequest. "The will directs," according to the Surrogate, "that the executors must be satisfied that all of the provisions of the will have been complied with before the money is paid. The executors, the decision says, have not complied with the provisions of the will, but, instead, have left the responsibility with the Surrogate. This responsibility the Surrogate refuses to assume. A serious attempt was made on the part of the Philharmonic Society to meet the conditions imposed by the will. The resolution adopted by the executors on November 8, 1912, in regard to the establishing to the satisfaction of the Surrogate's Court or the Supreme Court of a compliance by the society with the provisions of the will did not relieve the executors from making the determination on their own responsibility and judgment whether or not the society had complied with the conditions imposed by said codicil. In the absence of such express and unconditional approval by the executors the society is in no condition to maintain this proceeding to compel the payment of the legacy, and its application must be denied." The decision of the Surrogate by no means deprives the Philharmonic Society of the Pulitzer bequest, but merely causes delay in its payment.





# REFLECTIONS

BY THE EDITOR

Paris, February 14, 1913.

What we, in America, would call the Minority Report of a legislative assembly, brought before the German Reichstag on the proposition to prolong the rights of "Parsifal" in Germany is herewith produced, the translation being our own. It will be seen that this report was tabled, which means indefinitely postponed, which again means, defeated. It will also be seen that no Government representative participated in the debate and this was, no doubt, due to the fact that the popular petition to the Reichstag, asking for an extension of rights and ownership, was headed by the German Crown Prince and Crown Princess, and hence the courtesy of silence was observed, especially as there seemed not the slightest prospect of carrying the Minority Report. One of the most convincing arguments against the report was the production of the evidence that surrounding Countries would produce "Parsifal" and that the Germans would patronize those performances if the German houses were prevented from giving the Festspiel.

(Translated by THE MUSICAL COURIER.)

## The Protection of "Parsifal."

(The Report.)

The petition committee of the Reichstag has today, as already reported, discussed the petition asking for an additional clause to article 29 of the copyright law, as a special protection of "Parsifal." The speaker, Dr. Kerschensteiner, after a short review of the petition, continued as follows:

"In the 'Parsifal' question the German nation is divided into two parties; a small one, including myself, who desire a prolongation of the protection, and a big party, which is of a different opinion. Practical objections against a prolongation can be based upon the Berne Convention, which stipulates a period of fifty years, in general. However, Germany, Japan and Switzerland have a thirty years protection, while Austria, the United States and Russia have not joined the Convention. Therefore, as the principle of reciprocity, taking the minimum period, applies to all countries, a prolongation of the protection in Germany would by no means protect the work abroad. This objection is, of course, formally correct.

"But the decision of the German people must be guided by their obligation towards a national artist to fulfil his special wish, and there is no doubt that it was a special wish of Wagner to limit the production of 'Parsifal.' His desire is all the more justified as, owing to the peculiar character of this work, the performance of the same outside of Bayreuth would surely damage and spoil its most valuable esthetical and religious points. This demand of Richard Wagner is also strongly expressed in his letter to King Ludwig II., in which he says that in the future 'Parsifal' should be produced exclusively in Bayreuth, and he was always deeply moved when he mentioned the fact that his request had been granted. The considerate king therefore abandoned at once all projects to have 'Parsifal' performed anywhere else. The great value attributed to the

limitation of 'Parsifal' to Bayreuth by Wagner is also shown by his prompt refusal of a million marks for the production right. Quite in contrast to certain new composers, who exhibit considerable financial ability, Wagner readily sacrificed everything to his one great ambition, the limitation of 'Parsifal' to Bayreuth.

"In accordance with this principle, the family of Wagner, after his death, has never wanted to get any additional income out of 'Parsifal' and has always endeavored to prevent the publication of the full score. A special clause has been added to the scores, containing distinct conditions, and it has been an utter surprise to the Wagner family that later the so-called small scores were published, in which this clause was omitted. This caused the well known lawsuit of Frau Cosima Wagner against the Austro-American Conried. In later years Frau Cosima Wagner has again refused an offer of a million marks. I myself, like many others, consider the creations of Richard Wagner to be of extraordinary ethical value. It required a hard struggle first to win the favor of the German people, then followed the other nations, and today there is no civilized country in which these works are not treated with the highest esteem. Bayreuth has almost become a sacred place for the pilgrimage of millions of people from all parts of the globe. For the discriminate observer there is an enormous difference between the frivolous position towards the great problems of mankind, exhibited nowadays on so many stages, and the conception of Wagner, who treats these problems with all his vehemence and the utmost moral earnestness. An art work can only produce an effect upon men if it is given in a manner corresponding with the intentions of the artist. Otherwise it is apt to do more harm than good. This is also the opinion of such authorities as Possart and Speidel. Possart has indicated that a production of 'Parsifal' in Munich is impracticable, because it could not have the proper environment in that city. Speidel also opposed the release of 'Parsifal,' and so did the Count von Huelsen, the intendant of the Berlin Opera. Furthermore, I wish to recall the words of the late Emperor Frederick and of Carl Schurz; the latter was deeply moved by the Bayreuth performance of 'Parsifal.' Of particular interest is the viewpoint of the Italian Puccini,<sup>1</sup> who declared it as the greatest crime against Richard Wagner to profane his work by producing it anywhere else. A theatrical performance of 'Parsifal' would mean a great disregard of the master. These are the expressions of Puccini, although he is no Wagnerian. An article in the Frankfurter Zeitung about the recent performance in Monte Carlo shows clearly enough what can be expected if the work is released. (Another member of the committee: 'But the performances in Monte Carlo are not discontinued!') "If others trample down our German art works, it does not mean that we must do the same. We must expect the worst

of the speculative spirit of our theatrical managers. Just think of the scene of the flower girls, which a speculative manager would at once use as a first class leg-show. Remember the scene in 'Orpheus in der Unterwelt' or in the 'Schoene Helena,' which, in the version by Reinhardt, also presents such an obscene picture. No one who knows the methods of our theatrical managers will doubt for a moment that the prestige of 'Parsifal' would indeed be terribly damaged by any performance that is not given in the serious and highly moral spirit in which the work is written. I am also of the opinion that the masses should not be deprived of our art works, but in the case of 'Parsifal' this is a mere phrase; two things are essential for the enjoyment of an art work, first the artistic education necessary for an understanding of the work, and next, in order to appreciate a great drama, the hearer must have a certain susceptibility for the spirit of the drama. A man who is not impressed by the religious character of 'Parsifal' will never be moved by the work.<sup>2</sup> Many other works of the constructive art are visible only at one place. (Call from the committee: 'There are copies, prints, reproductions!') This is only a substitute of little consequence. Already a so called simplified score has been published, which makes it possible to give 'Parsifal' at any small theater. A town like Elberfeld is already announcing the production of 'Parsifal.' If we consider, however, the amount of material which is necessary for a good performance, we must indeed be prepared for the worst. There is still another way of presenting 'Parsifal' to the public at large, and that is for the Reichstag to vote a few million marks for the purpose of sending a number of qualified artists to Bayreuth. Regarding the ecclesiastic objections against the unadmissible use of the church in the plot of 'Parsifal,' these objections are raised principally by the Protestant clergy. Prince Bishop Cardinal Kopp, for instance, has only a few days ago expressed the opinion that the author's wish should also be respected after his death, as otherwise the work would be in danger of profanation. The same view has been expressed by the big Catholic papers. There are no objections on the part of the Catholic Church. Lately there has also been a change in the attitude of the Protestants, whose religion is, indeed, more involved in this work than any other religion, as, for instance, in the Last Supper scene, which might possibly hurt the religious feelings of the Protestant people."<sup>3</sup>

The speaker finally requests the committee to recommend the petition to the Government for consideration. The second speaker, Dr. Pfeiffer, says the following:

"As a matter of fact, 'Parsifal' has so far been inaccessible to the great masses. The ticket speculators are frequently a direct nuisance. The whole business in Bayreuth is frequently scandalous. It is also not correct that the public in Bayreuth rep-

<sup>1</sup>That very impression induced Nietzsche to withdraw from the Wagner cult and Wagner.—Ed. M. C.]

<sup>2</sup>By many it is considered a profanation, an ironical treatment, necessarily insincere and evidence of semitic disdain. See Nietzsche.—Ed. M. C.]

<sup>3</sup>Somewhat exaggerated; although not American.—Ed. M. C.]

<sup>4</sup>Puccini is a man of excellent commercial judgment and desires no general "Parsifal" dissemination.—Ed. M. C.]

resents a selection of those who have a better understanding of Wagner. It must at least be doubtful if the present conditions in Bayreuth would seem desirable to Wagner. The situation has changed considerably. Besides, the limitation of 'Parsifal' to Bayreuth had been urged upon Wagner by Ludwig II. What shall become of the work the moment its correct representation is no longer controlled by the Wagner family and by the Kapellmeister Richter. At that time the Bayreuth Festivals shall probably not deserve a protection any more. A fifty years protection is impossible within the frame of international agreements. It is not advisable to create a special law for the German Empire, to cover this question. If the work is marred at any particular theater the public will finish it soon enough. In addition to that, the reproduction of the scenery offers so many difficulties that it is almost impossible to give 'Parsifal' on a small or medium sized stage. There are hardly six tenors in Germany who are able to sing the part of Parsifal.<sup>18</sup> Dr. Pfeiffer concludes with a motion to pass over to the order of the day.

The commissioner of the Government's board first gives some explanations concerning article 29 of the copyright law and says that considerable difficulty lies in the fact that the periods of protection are not the same in the different countries. Switzerland, for instance, figures the term of protection from the day of the author's death, while Germany figures it from the end of the year in which he died. Consequently 'Parsifal' is free for Switzerland on the 13th of February. England, with its new copyright law of July 1, 1912, provided a protection of fifty years, but there is a possibility of obtaining a compulsory license, which permits the performance before the end of this period. This question has not been discussed by the different governments since the cancelling of the law of May 22, 1910. Therefore the commissioner cannot make any statement regarding the position taken by the various governments, concerned in this question.

A representative of the Social-Democrats, in opposing the motion of the first speaker, says the following:

"With all due consideration for the genius, I cannot grant the author any rights of such a far reaching nature, for it is not the genius alone which produces the art work, but also the past upon which the genius builds his works. The art work also grows out of the respective art period. Therefore, even if the artist's wish were correctly transmitted, it cannot be accepted as authoritative in a case where it is in contradiction with the justified demands of the civilized world.<sup>19</sup> It is a fact that under the present conditions only wealthy people can afford to see 'Parsifal.' As artists from other theaters are engaged for the Bayreuth festivals, this shows that a performance outside of Bayreuth is also possible. In former years it was also considered impossible to give 'Tristan,' for instance, in Karlsruhe. Later experience has shown that this was very well possible. A good art work cannot be injured to any extent by a bad performance. The best works offer enough good points, even under the most miserable conditions. Therefore, we need not fear any injury to the work itself by its release. A comparison with 'Orpheus in der Unterwelt' or with the 'Schoene Helena' is not justified. A theatrical manager who would give the flower girl scene the way the first speaker has pictured it, would simply make himself impossible. Anyhow, all protective measures would be of no avail, as the prohibition of 'Parsifal' in Germany would just be the best advertisement for the theatrical enterprises in other countries. If we wanted to reserve 'Parsifal' forever for Bayreuth, this would give us no guarantee for the correctness of the performances after the decease of Cosima

Wagner. It may even result in the necessity to withdraw 'Parsifal' from the stage in Bayreuth, in the interest of art. My party and myself therefore ask the committee to proceed with the order of the day."

A member of the National Liberal party declares the proposed law to be a legal monstrosity and in contradiction to the whole spirit of our legislature, concerning our international relations as well as our internal laws. It certainly would be extremely risky to confer the exclusive production rights upon the legal successors, as they may have no artistic feeling whatever, and then handle their property as an object of business speculation. The petition would not have the slightest chance of being accepted by the Reichstag. It would be useless to go into details. Our international legal situation would make the law ineffective. It would create the intolerable condition of excluding the German theaters, while 'Parsifal' would appear all around our country, in Vienna, Prag, Bruenn, Basel, Zuerich.

A Conservative speaker thinks that the petition contains some good fundamental ideas. He would be glad if the committee could succeed in securing a prolongation of the protection period for Bayreuth. But the agrarian party is not in the habit of fighting for something that is impossible, and it is out of the question to create a law of that kind until December 31. He could not recommend the acceptance of the petition, as that would mean that he agrees with the same in all its parts, which is not the case. However, he believes that the principle of the petition is worthy of consideration. Therefore, he proposes to remit the petition for consideration and to present in this manner the precise principal ideas to the Government for extrication.

A member of the Popular party explains that his friends do not agree with the first speaker and that they would vote for the continuation of the order of the day. The result of the ballot was the refusal of the motion for transfer of the petition with recommendation, against two votes, a refusal of the motion for consideration, against five votes, and the acceptance of the motion to pass over to the order of the day, with all against five votes.

That concluded the debate forever.

### Hammerstein in London.

The following article as news has not any specific value, but the information contained in it justifies its reproduction, particularly as the figures are official. It is from the London Daily News of four or five days ago:

#### £1,000 FOR OPERA SUPPER.

#### MR. HAMMERSTEIN AND HIS LOSSES.

A dispute between Madame Vallandri, the French operatic singer, and Oscar Hammerstein, of the London Opera House, came before Mr. Justice Pickford and a special jury yesterday.

Madame Vallandri is the artiste who created "Louise" at the Opéra-Comique. She was claiming damages for breach of contract.

In June, 1911, said Mr. Lattel, her counsel, Mr. Hammerstein came to Paris and heard her sing. A contract was then drawn up in French, by which she was engaged to sing at the Opera House for five months, beginning in the following November. Her salary was to be £220 a month. She was to sing in concerts, and on Sundays if required.

There was a clause in the contract which terminated it in the event of the theater being closed on account of insufficiency of receipts. It was on the point of insufficiency of receipts, said counsel, that Mr. Hammerstein based his defense.

After Madame Vallandri had been singing for three and a half months, Mr. Hammerstein asked her to cancel her contract for the sum of £100. This she refused to do. Madame Vallandri, he said, was now claiming for the whole five months, the operatic "year," in accordance with her rights as laid down by the custom of the profession.

By means of an interpreter, Madame Vallandri told the Court that she is the wife of M. Andrievau, of Paris. She laughed merrily when she was asked about her interview with Mr. Hammerstein. He spoke enough French, she said, to make her

understand that he offered her £100 to cancel her contract.

Mr. Compton, opening the defense, said that the theater was closed because the receipts did not balance the expenses.

Mr. Butt, Mr. Hammerstein's general manager, gave evidence, and was asked by counsel: "What was the result of the season from November to March?" "A great financial failure," replied Mr. Butt.

Mr. Dunn, chartered accountant, said that for the sixteen weeks ending March 2 the financial statement showed:

Box office receipts .....	£31,866
Subscriptions, etc. ....	1,648
Total receipts .....	33,514
Total expenditure .....	53,000

The opening supper cost over £1,000.

The jury without leaving the box found for the defendant. Judgment accordingly, with costs.

It will be seen that this artist, who sings here in Paris at the Opera Comique, had a contract to sing in London for \$1100 a month, including concerts. She sang probably, or was to sing, about ten performances a month, or let us say nine performances a month, something like \$125 a performance. The same artist would ask no less than \$500 a performance to sing in an opera in America, if not more, and as the contracts that Mr. Hammerstein made for the London Opera House were on this basis, we need not be surprised at the low figures shown in the receipts in the box-office and subscriptions. When opera singers and musicians and others charge comparatively small prices as the above, evidence shows, it is not possible to get from the public larger or much larger relative contributions. Let us look at this thing a moment.

The total receipts for the season November to March, five months, twenty weeks, were about \$167,000, less than \$2000 a performance. As the salaries must have been very low on the average as shown in this one case, for this singer was one of the leading singers, and the other expenses relatively low, the receipts necessarily could not be high. There is always a fitness of things, even in the opera business, and people in England will not go to opera, they will not patronize it, unless there are big stars. In England and America it is not the opera, it is not the performance even; in England and America the opera is a question of singing, of individual performances, vocal pyrotechnics, agility of voice, personality, advertising strength, sensational proceedings off and on the stage, and unless these factors, or some of them are associated with opera, the opera will not receive patronage sufficient to maintain it. Hammerstein's case in London is not the only one to prove it; opera history proves it, and even here in France they want stars, and if it is not the direct governmental subsidy and subscription, it is maintained as a very dubious speculation; even with the subsidy it is dubious.

Hammerstein is said to have received about £10,000 from Lord Howard de Walden for the production of Holbrooke's "Children of Don," and this does not appear in the statement of the receipts. The subscriptions were about \$8000, and at the time when the boxes were supposed to have been sold to subscribers, the London papers were full of stories about the rapid sale of these boxes, which, it now appears, did not take place. The expenses were \$100,000 more than the receipts, and Mr. Hammerstein should be satisfied with that result, because he has received \$100,000 worth of advertising at least through the London Opera House. If, as he claims, Mr. Stotesbury gave him \$40,000 and received that much advertising from the fact that Mr. Hammerstein made a speech, complimenting Mr. Stotesbury, from the stage of his Philadelphia Opera House, if that speech was worth \$40,000 to Mr. Stotesbury, the London venture of Mr. Hammerstein, as an advertisement, was worth at least \$100,000 to Mr. Hammerstein. Mr. Hammerstein's point of view in the Stotesbury case cannot very well be maintained if he does not permit the application of the

<sup>18</sup>Name two.—Ed. M. C.]

<sup>19</sup>This Socialist speaker makes the one powerful appeal; he attributes to the art period its logical results.—Ed. M. C.]



same principle to himself. In other words, there was no loss, because \$100,000 is no price for such an advertisement; it is a bargain. The value of the advertisement received by Mr. Hammerstein in London, although he could not have lost \$100,000 as he was doing business with Lord Howard de Walden and others, that must have been profitable the value, therefore, of the advertisement must be considered as an asset, and I believe it will be demonstrated that it was an asset, because it seems that Mr. Hammerstein after all will enter into the operatic field again in New York. The scheme of the twenty or forty opera houses in various cities in the United States, heralded by the daily press as an accomplished fact when it was not even a developed idea and had no basis—that scheme has gone, like so many newspaper schemes, up in the air, far out of the oxygen region, and therefore Mr. Hammerstein must go ahead in New York, which he no doubt will do, as the contract that he has with the Metropolitan Opera House, like all contracts, is subject to his interpretation.

If he could get artists to go to New York at prices like his London prices, there is no reason why he should not succeed again as he did in the past; but in New York, he knows, nothing can be done unless he has stars of magnitude, and nothing could be done anyway in the American cities without stars of magnitude, as this paper at the time stated, and Mr. Hammerstein could not offer those stars to the cities, as a good many stars are pre-empted. Nearly all the tenors of any consequence are unavailable, and the big sopranos are nearly all gone, so far as contracts are concerned, and there is a scarcity of great baritones, outside of those that have gone to America, and the opening of the Theatre des Champs Elysees in Paris is going to keep a good many artists over here, because it will increase competition also and will compel the other opera houses here to pay attention to things which they have treated with indifference in the past.

BLUMENBERG.

MRS. HUMPHRY WARD, the novelist, has written an open letter suggesting, as a solution of the woman suffrage, a referendum. This is the form of the referendum:

Are you in favor of votes for women on the same conditions as men?	YES.	NO.
Should women who vote in municipal elections also vote for Members of Parliament?		

Mark with a cross **X** in the white space accordingly as you answer, "Yes" or "No" to these questions.

A celebrated woman composer and a militant suffragist gives her opinion in the following letter:

To the Editor of The Daily Mail:

SIR—As Mr. Asquith himself, interviewed by Lord Curzon and other "antis," dismissed the notion of the referendum as solving this matter for the reason that no known body of Suffragists would accept it, had not lesser lights better give up trailing this red herring up and down the columns of the press?

Exposure to the air will not increase its pungency.

ETHEL SMYTH, MUS. DOC.

Salzburg.

JUDGING from the many song programs sent to this office, American composers are beginning to make a little hay on their lyrical compositions. Some of the foreign singers are adding these songs to their lists, and this is a hopeful sign of national musical growth.

WITHIN forty-eight hours this week New Yorkers will be asked to register their verdicts on two new operas. When it comes to novelties in our present operatic annals, it appears to be either a feast or a famine.

## SUGGESTIONS FOR MUSIC CONGRESS.

THIS paper is in receipt of the attached communication:

New York, February 20, 1913.

To The Musical Courier:

The undersigned respectfully submits for your valued consideration the enclosed suggestions for a three day musical congress at the Panama Exposition.

Opinions of such a plan are heartily solicited. Further suggestions and modifications of the plan are further solicited.

The matter has been submitted to the director and board of managers of the Panama Exposition. Due action will no doubt be taken by the Exposition authorities if interest on the part of the press and musicians of the country is aroused.

The time has come when concerted action should be taken if the cause of American musical creative art is to be seriously considered. Acknowledging to the fullest the efficacy of all past movements making for the appreciation of the American composer and his works the writer is brought to the realization that the enormous publicity attending such a gathering of workers and entertainers at the approaching great Exposition would prove a valuable incentive to the movement for American music.

The plan is, of course, embryonic. It is offered merely in the spirit of suggestion rather than to bring about a congress on exact or undeviating lines.

Trusting the music reviewers and the musical organizations of the country may become interested in and indorse such a movement, I remain,

Most sincerely,

CHARLES WAKEFIELD CADMAN.

Mr. Cadman does not confine his suggestion to a mere proposal, but submits also some practical plans for an American congress of music, and they not only show some thought on his part but also are worthy of being considered carefully by all those whom such a congress would interest and benefit. As outlined by Mr. Cadman, his scheme takes this form:

### THE OBJECT.

1. To show America and the world at large the progress of American musical creative art, its struggles and achievements, its present scope, and its possible future.
2. To aid the cause of the American composer and to secure a hearing for the best of his work through the undoubted prominence of a musical congress held at the Panama Exposition in San Francisco.

### THE PLAN.

A three day congress with morning, afternoon and evening sessions.

1. Morning sessions given over to vocally and instrumentally illustrated talks or lectures on the musical struggles, progress and future of musical composition in America. This could include discussion of the theories and the results of composition based upon folk themes indigenous to American soil.

2. Afternoon sessions would exploit chamber music by American writers. It would also present a series of vocal recitals with music conceived in the days following the American Revolution, down through the ante-bellum days, through minstrelsy arriving at the present heterogeneous expression chosen by American writers of music.

3. The evening sessions would exploit serious orchestral and choral works of American composers.

### NOTES.

For example, the morning sessions could present well known educators, musical historians, and analysts with the assistance of capable vocalists and instrumentalists chosen from a wide field. It could also present those laboring for the preservation, the exploitation and the amalgamation of Indian, negro, creole or other American folk themes in relation to composition.

The afternoon sessions could bring forth current American chamber music and vocal composition in its manifold forms with famous interpreters of these branches. One program could comprise the best of the Stephen C. Foster melodies with other songs of that period, given in costume and with simple stage setting. Then again, a program of "Negro spirituals" given by Afro-Americans together with certain creole songs done by those who have retained them might make up a program of interest to the musical public out of touch with such things.

A program of idealized and unidealized Indian music could be heard. This could consist of the untouched themes themselves supplied by aborigines, with the idealization of Indian melodies in the hands of artistic vocalists and instrumentalists. Native musical instruments could be shown and their relation to the primitive music disclosed.

The evening sessions could feature serious orchestral and choral music drawn from the work of deceased and extant American composers. The orchestra could be en-

gaged at San Francisco and a chorus organized under local leadership. The chamber music interpreters should be chosen wisely for different parts of the country, likewise the soloists and the speakers that the gathering may be as representative as possible. A high standard of efficiency should govern the selection of such men and women.

### SUGGESTIONS FOR ORGANIZATION.

There could be a board of managers consisting of an active council and an honorary or advisory council.

The advisory council should comprise the names of those men and women prominently espousing the American composer and his works. This council would have a voice with an active council in outlining the policy of the congress and would assist in the propaganda and moral support of the enterprise.

The active council should have the initiative and the power for carrying out the determined policy, co-operating so far as possible with the exposition authorities.

## OPERA IN EUROPE.

The following performances were scheduled for Thursday, February 13:

Bamberg, "Siegfried."  
Barmen, "Walküre."  
Basle, "Tristan und Isolde."  
Berlin, "Tristan und Isolde."  
Bonn, "Faust."  
Brunswick, "Flying Dutchman."  
Crefeld, "Meistersinger."  
Darmstadt, "Freischütz."  
Dessau, "Tristan und Isolde."  
Dortmund, "Tristan und Isolde."  
Dresden, "Meistersinger."  
Duisburg, "La Belle Helene."  
Essen, "Walküre."  
Gotha, "Lohengrin."  
Halle, "Meistersinger."  
Hamburg, "Rheingold."  
Hannover, "Meistersinger."  
Heidelberg, "Colonel Chabert."  
Karlsruhe, "Götterdämmerung."  
Kassel, "Siegfried."  
Mannheim, "Rienzi."  
Metz, "Meistersinger."  
Mühlhausen, "Tristan und Isolde."  
Munich, "Tristan und Isolde."  
Nürnberg, "Ballo in Maschera."  
Stettin, "Tristan und Isolde."  
Stuttgart, "Rosenkavalier."  
Trier, "Lohengrin."  
Wiesbaden, "Tristan und Isolde."  
Würzburg, "Siegfried."  
Zurich, "Meistersinger."  
Paris (Grand Opera), "Walküre."  
Paris (Opera Comique), 102d performance of "Don Juan."  
Gaité, "Barber of Seville."

This is an extraordinary exhibit of the vogue of Richard Wagner on the Continent, for it shows in thirty-four cities on one night the overwhelming preponderance of twenty-six works of Wagner as against one of Mozart, one of Gounod, one of Rossini, one of Weber, one of Offenbach, one of a young unknown, one of Richard Strauss, and one of Verdi. Of the twenty-six works of Wagner on that one night "Tristan" was given in eight cities and "Meistersinger" in six cities, "Siegfried" in three cities and "Walküre" the same number.

Where were the Richard Strauss operas on that night, particularly in the German cities? One city must be added:

Frankfort, "Meistersinger."

This makes it thirty-five cities with twenty-seven works of Wagner and the "Meistersinger" in seven cities on one night.

The record is not complete, but is a very fair average—especially of Germany and German Switzerland.

THERE are three great B's in music, and this winter there are three great S's in the piano doings of our local season—Schelling, Scharwenka and Schnitzer.

## ENVIRONMENT.

Charles Kingsley in one of his *Miscellanies* tells of the advantage that Shakespeare had of Burns, which suggests to us a few thoughts on music and musicians. Having stated that among modern men the four faces of the supremest beauty are those of Shakespeare, Raffaello, Goethe and Burns, our author proceeds to consider the genius and works of Robert Burns. In the course of his remarks he points out one enormous advantage Shakespeare had which was denied to Burns. He says:

"But one thing Burns wanted, and of that one thing his age helped to deprive him—the education which comes by reverence. Looking round in such a time, with his keen power of insight, his keen sense of humor, what was there to worship? The author of the review in the *Edinburgh* says disparagingly that Burns had as much education as Shakespeare. So he very probably had, if education means book learning. . . . Burns may have had more under his good father than Shakespeare under his. . . . But let that be as it may, Burns was not born into an Elizabethan age. He did not see around him Raleighs and Sidneyes, Cecilis and Hookers, Drakes and Frobishers, Spensers and Jonsons, Southamptons and Willoughbys with an Elizabeth guiding and moulding the great whole, a crowned Titaness, terrible and strong and wise.

. . . That was the secret of Shakespeare's power. Heroic himself, he was born in an age of heroes. . . . Not so with Burns. One feels painfully in his poems the want of great characters; and still more painfully that he has not drawn them, simply because they were not there to draw. . . . He saw around him and above him, as well as below him, an average of men and things dishonest, sensual, ungodly, shallow, ridiculous by reason of their own lusts and passions, and he will not apply to shams of dignity and worth, the words which were meant for their realities."

We have quoted enough for our present purpose, which is to call attention to the incalculable influence of environment. If surroundings can have so much effect on men of the highest genius, what must they have on lesser men of talent or of average ability?

What has environment to do with the development of a composer, for instance? We speak of Beethoven as a master mind in music, a genius unique and unapproachable. In fact he has been called almost divine by some of his rapt admirers—more than human, a kind of demigod in human shape. But what were the boy Beethoven's environments? Musically he had Gluck, Haydn and Mozart. He also lived in the age of Napoleon. The indirect influence of Napoleon must have had a very great deal to do with the formation and strengthening of his character. Where is the man who can witness without emotion the invasion of his native land and the humiliation of fellow countrymen? France rode roughshod over prostrate Germany. The prestige of Prussian arms developed under the military genius of Frederick the Great was shattered by the defeat at Jena, and the whole of Germany was fairly in the grip of Napoleon. Not long after Jena, 1806, the French under Napoleon crushed the Austrians at the battle of Wagram in 1809. What more did Beethoven require as an emotional stimulant?

It is all very well to talk about Beethoven's genius, but what would he have composed if he had lived in Arizona or the Canadian northwest, with cattle, winds, snow and the eternal silence of the hills to lull him? For all we know to the contrary the brain of a Beethoven, Bach, or Brahms may have perished in just such environments as these. Gray was by no means uttering extravagant nonsense when he wrote:

"Perhaps in this neglected spot is laid  
Some heart once pregnant with celestial fire;  
Hands that the rod of empire might have swayed,  
Or waked to ecstasy the living lyre; \* \* \*

"Some village Hampden that, with dauntless breast,  
The little tyrant of his fields withstood,  
Some mute inglorious Milton here may rest,  
Some Cromwell guiltless of his country's blood."

It is a moral certainty that Beethoven's living lyre was waked to its ecstasy by the stormy times in which he lived. He would have been a different man in another age. Whimsical as it may seem, it is reasonable to think that the innovator, Joseph Haydn, might be writing Strauss and Reger symphonic poems if his birth had occurred an hundred and fifty years later. The environment of the period made Purcell what he was. His undoubted genius could not break away from it. He might have worn with majesty the mantle that fell from Wagner's shoulders if the stars, or Providence, or blind luck, or the caprice of the stork had so ordained that he was to appear two centuries later than he did.

What are the environments for a musical genius in the United States today? The result hinges on that; for human intelligence is about the same throughout the civilized world. Let us suppose two boys with the same natural ability born into the world during the same period. The difference between them is that one is born in Germany and the other in the United States. Is it not a foregone conclusion that the German boy will surpass the American boy in musical composition? As age and natural ability are equal, it must be, in fact it can only be the difference in environment that gives the German boy the advantage over the American.

We mean environment pure and simple, not teaching. For the teachers in America today are not surpassed anywhere in the world.

In one respect at least the American composers and executants have a decided advantage over German, French and British musicians, namely, the patriotic enthusiasm of the public for native productions. Time and again we have attended concerts where composers and performers have been applauded to the echo who would hardly have had a hand if they were foreign artists. This national enthusiasm is a very good thing in its way, and should be fostered. This cry of neglect which so many disappointed ones raise is universal. The American composer who cannot gain recognition at home should go abroad to find other composers who are as well neglected as himself.

There have been times when the Germans were in a fever of Teutonic patriotism which extended even to music. Beethoven, for instance, when France was galling Germany beyond endurance, decided to call his sonatas no longer pianoforte sonatas, but hammerclavier sonatas. One of them, in fact, got that distinguishing name, which means nothing other than that Beethoven was affected by the great German wave of national patriotism. In Germany today, however, no musical work is applauded merely because it is German. The German composer has no such audience as the American composer has, which shows enthusiasm for works of home manufacture in particular—though not always. During the period of George III in England there was plenty of enthusiasm for any native song which promised a great and exterminating victory of the English over the French with whom the English were then contending till the French catastrophe at Waterloo. Today there is little enthusiasm in England for English musical works. The American composer gets a better reception at home than the English composer gets, other things being equal.

Of course this enthusiasm for native products, while it encourages the musician, has a tendency to keep the standard from rising. Very few artists of any description are likely to consider carefully the way to improve themselves so long as the audiences they write for and sing and play for manifest so much satisfaction with them as they are.

It is to us a matter of deep regret that environments are so difficult and slow to change. It is

easy enough to get another teacher, and the book-learning of the art and science of music is available for all. But how can the child of a merchant move in a musical atmosphere at home? Who is going to alter that atmosphere and lead a dozen great men across the obscure path of the student?

It is impossible to account for the extraordinary list of men of genius who were born and brought up in the small Italian city of Florence if environment is not taken into consideration. Everybody in that city thought and talked of art and literature, not commerce. The environment of a youth in industrial and commercial America is industry and commerce. Is it any wonder then that Americans are supreme in commerce?

If Burns, then, had been born in ancient Athens among the glorious sights of that unrivalled city of beauty and could have spent his days among the groves on the hillsides and talked with Pericles, Plato, Socrates, Euripides, Themistocles or Alcibiades, with a mind quickened to activity by intellectual environment and stimulated by the ever present dread of Persian invasion, what might he not have become! His writings would have influenced the entire thought of the civilized world for two thousand years. Let us imagine Beethoven in the London of dissolute Charles II with all the debauchery and unheroic environment that Henry Purcell had. Could he have written his C minor symphony there?

Let us honor these great men as before, but not forgetting that circumstances over which they had not the slightest control had as much to do with their achievements as their genius had.

## ORCHESTRAL ODDS AND ENDS.

Sunday afternoon, February 23, the New York Philharmonic Society gave the first of a series of four extra Sunday concerts. Ysaye was the soloist; a review of the concert will be found elsewhere in this issue of *THE MUSICAL COURIER*. Sunday afternoon, March 2, the orchestral offerings will be: Overture to "Cosi fan tutte" (Mozart); sixth symphony by Beethoven; "Vision," by Rheinberger, orchestrated by A. Walter Kramer; "Kamenoi Ostrow" (Rubinstein); overture, "Solennelle" (Leo Schulz). For March 9 the program is to be opened with Mendelssohn's "Melusina" overture; other works include tone poem from "Bohemia's Woods and Fields" (Smetana), Tchaikowsky's symphony "Pathetique," and "Love Scene" from "Feuersnot," by Richard Strauss. At the closing concert of the series, on March 30, a Wagner program will be offered, with the "Flying Dutchman" overture; "Tannhäuser's Pilgrimage"; the "Lohengrin" prelude; "Entrance of the Gods into Walhalla," from "Das Rheingold"; "Ride of the Valkyries," from "Die Walküre"; prelude to "Die Meistersinger"; prelude and "Liebestod," from "Tristan and Isolde"; "Waldweben," from "Siegfried"; "Funeral March," from "Götterdämmerung"; "Good Friday Spell," from "Parsifal," and the "Rienzi" overture. Ysaye was the soloist at the first concert, playing the Vivaldi concerto and Bruch's "Scottish" fantasia. Rudolph Ganz is to be the soloist at the second concert and the Swiss pianist is to play Liszt's A major concerto.

Portland, Ore., has a symphony orchestra which not long ago gave a concert at the State Hospital for the Insane. Local papers say that the inmates applauded and insisted upon encores, a circumstance which puts supposedly sane concert audiences in a new light.

For the pair of concerts which the New York Philharmonic Society is to give at Carnegie Hall, New York, this week (Thursday evening and Friday afternoon), the orchestra will play Schumann's "Manfred" overture, the third symphony of Brahms, Cesar Franck's tone poem, "The Wild Huntsman," and the prelude to "Die Meistersinger."



# GRAND OPERA IN NEW YORK

## METROPOLITAN OPERA HOUSE.

### Gala Performance, February 18 (Matinee).

Acts from four operas were presented at the special matinee on Tuesday afternoon of last week for the benefit of the Metropolitan Opera Company Emergency Fund. The bill was opened with the first act from "Hoffmann's Tales," sung by Frieda Hempel, Jeanne Maubourg, Umberto Macnez, Adamo Didur, Albert Reiss and Andrea de Seguro. Giorgio Polacco conducted.

The third act of "Boheme" followed, with Frances Alda, Lenora Sparkes, Riccardo Martin and Mr. Reschiglian. Mr. Polacco conducted.

Johanna Gadski, Bella Alten, Carl Jörn, Putnam Griswold, Willy Buers, William Hinshaw, Julius Bayer and Basil Ruysdael, with Mr. Hertz conducting, united in the second act from "Tannhäuser."

Lucrezia Bori, Enrico Caruso, Pasquale Amato, with Messrs. Bada and Reschiglian, closed this gala afternoon with the first act from "Pagliacci." The house held a record breaking audience, and each of the principal singers was honored with ovations. Mr. Sturani directed the act from the Leoncavallo opera. It is reported that the benefit added \$11,000 to the fund.

### "Thais," February 18 (Evening).

For its fourth visit to New York this season, the Philadelphia-Chicago Opera Company on last Tuesday evening gave "Thais" with the appended cast:

Athanael .....	Hector Dufranne
Nicias .....	Charles Dalmores
Palemon .....	Gustave Huberdeau
A Servant .....	Constantin Nicolay
Thais .....	Mary Garden
Crobyle .....	Marie Cavan
Myrtale .....	Minnie Egner
Albine .....	Louise Berat

Musical director, Cleofonte Campanini.

Massenet's popularity as a composer took a bound forward in this country when his opera "Thais" was first

sung at the Manhattan Opera House, under Oscar Hammerstein. This was another French opera for which failure was predicted, but we all know that just the reverse happened. The opera has had many presentations in New York. Since Hammerstein retired from the field, the Philadelphia-Chicago Company has given it every season at the Metropolitan. The music is undeniably charming, and is not lacking in depth for those who penetrate beneath the surface. The score admirably depicts the story and is infused with Eastern atmosphere that, to a listener with imagination, suggests the scenes and times—Thebes and Alexandria, Egypt—in the early period of the Christian era. As a theme the redemption of a scarlet woman is as old as the hills, but in this opera the treatment is novel, even fascinating. There is no agony; everything moves with the languor of the East, and although daring as a story the unfolding of the plot uplifts the audiences.

Mary Garden reappeared as the fair Alexandrian who enticed men, and this prima donna was seen once more in a part in which she is unique. She sang rather better than usual, although in the dramatic scenes she seemed to lack tonal volume. However, as a picture, her impersonation is very interesting. Charles Dalmores has too little to do as the rich patron, Nicias, but he always looks well, and on this night sang most artistically. The Athanael of Hector Dufranne proved a careful delineation, but memories of Maurice Renaud could not be effaced. Dufranne appears to be wanting in subtlety, and while his voice has body, it is not used with the skill of the singer who preceded him as the Monk. Gustave Huberdeau as Palemon sang with dignity, and Constantin Nicolay as the dark skinned servant was very effective. Marie Cavan and Minnie Egner, as Crobyle and Myrtale, delighted eye and ear, and Louise Berat, as the Mother Superior of the White Sisters, was admirable. Campanini's conducting was a compelling factor in the performance. The orchestra was in superb form, and was obliged to repeat "The Meditation." The house was large and enthusiastic. Mr.

Campanini was called out with the principals after the second act.

### "Magic Flute," February 19.

Mozart's enchanting and sparkling melodies, covering a multitude of sins on the part of the absurd book of "The Magic Flute," attracted a good sized but not a capacity audience to the Metropolitan Opera House last Wednesday evening. This opera is seen to best advantage in a smaller auditorium than New York's enormous temple of opera, where the curtailed orchestra and spoken dialogue are quite lost at times to those seated in the back rows and far up in the altitudinous sections of the house. However, the stupendous and complex stage settings—four scenes in the first and ten scenes in the second act—call for ample space behind the curtain, and in this respect there is nothing lacking on the part of the Metropolitan establishment. The stagecraft exhibited in the lavish scenery of "The Magic Flute" represents a splendid testimonial in behalf of those in charge of that end of the production.

Frieda Hempel struck joy to the hearts of her auditors by her stately bearing as Queen of the Night and a display of wonderful coloratura resources demanded by this Mozartian style. In the recitative "O zitt're nicht, mein lieber Sohn," and in the aria "Zum Leiden bin ich auserkoren," sung when the nocturnal queen is seated upon her starry throne in the second scene of the first act, Miss Hempel gave an exhibition of vocal technic and lovely tone production that elicited justifiable applause. Again, in the second act, Miss Hempel precipitated a volley of plaudits at the conclusion of the difficult aria, "Der Hölle Rache kocht in meiner Herzen," in which the virtuosa display of staccati completely established Frieda Hempel's fame as a great mistress of the coveted art of coloratura singing.

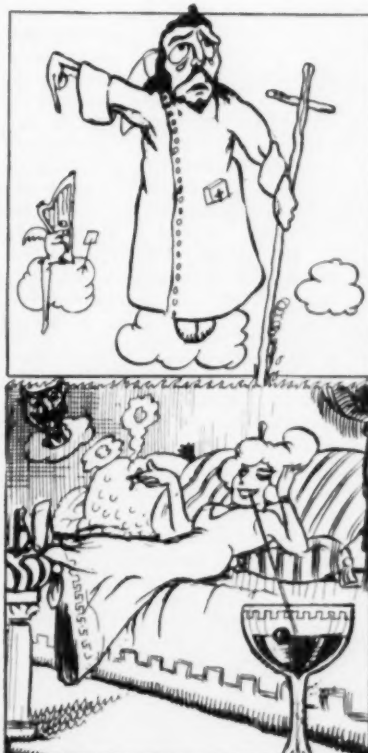
Carl Braun appeared as Sarastro for the first time in New York and gave an impressively sincere portrayal of the role of the High Priest of Isis, both vocally and histrionically. The organlike bass voice of Mr. Braun rolled out superbly in "O Isis und Osiris," and his rendition of the cavatina, "In diesen heil'gen Hallen" ("Within These Sacred Walls"), was such as to stamp him a basso of unusual distinction. Carl Jörn sang and acted Tamino very well. Emmy Destinn gave her familiar portrayal of Pamina. Putnam Griswold again displayed his glorious voice as the priest Sprecher, which part becomes an important feature of the opera under the intelligence and vocal mas-



"NICIAS SCATTERS GOLD AMONG THE POPULACE." — LIBRETTO



MISS THAIS' COSTUME RECALLED A WELL KNOWN BIBLICAL REFERENCE.



ACT ONE



MEDITATION



ACT FOUR.



THE IMPRESSIVE ENTRANCE OF THE METROPOLITAN ABOUT 9.15 P.M.

tery of Mr. Griswold. Vera Curtis as the First Lady, Florence Mulford as the Second Lady, and Lila Robeson as the Third Lady made a comely and excellent singing trio. The same may be said in behalf of Lenora Sparkes as the First Boy, Anna Case as the Second Boy, and Marie Mattfeld as the Third Boy. Lambert Murphy's sweet tenor voice sounded to advantage in the role of the First Priest. Otto Goritz as Papageno, Bella Alten as Papagena, and Albert Reiss as the dusky skinned Monostatos, provided many moments of comedy.

Alfred Hertz conducted with due regard for the delicate and poetic episodes abounding in this thoroughly musical opera.

#### "Götterdämmerung," February 20 (Matinee).

Last Thursday afternoon the special matinee performance of the "Ring" cycle terminated in a magnificent exposition of the closing drama of the Nibelungen series. "Götterdämmerung" has been given on previous occasions this season at the Metropolitan Opera House, but this last week's performance transcended them all. The cast this time was as follows:

Siegfried .....	Jacques Urlus
Gunther .....	William Hinshaw
Hagen .....	Carl Braun
Alberich .....	Otto Goritz
Brünnhilde .....	Olive Fremstad
Gutrune .....	Rita Fonia
Waltraute .....	Margarete Matzenauer
Woglinde .....	Lenora Sparkes
Weilgunde .....	Bella Alten
Flosshilde .....	Margarete Matzenauer
Conductor, Alfred Hertz.	

Jacques Urlus added more laurels to his reputation as a Wagnerian singer and actor by a finished delivery of the impetuous hero Siegfried. William Hinshaw effected his initial appearance as Gunther, and after witnessing his artistic conception of the Gibichung hero, one is inclined to wonder why this valued member of the Metropolitan forces has not been seen and heard before in this role, which his fine baritone voice and stature so well befit. Mr. Hinshaw, by the way, sang the part of Gunther last year in Graz, Austria, and met with pronounced success.

Carl Brun made his first "Götterdämmerung" appearance as the cruel hearted Hagen, and immediately won the entire approval of the huge audience that crowded the building to standing room. The malignant episodes of Hagen were informed with a terrifying spirit, and the round, full basso equipment of Mr. Brauns rang out gloriously above chorus and orchestra. Here is a Hagen to be reckoned with, and the Metropolitan management is to be congratulated for having added Carl Braun to its roster of German singers.

Olive Fremstad gave her well known performance of Brünnhilde. Margarete Matzenauer in the roles of Waltraute and Flosshilde revealed the glories of her rich contralto voice. In the scene between Brünnhilde and Waltraute, the Matzenauer art stood forth in matchless splendor. Rita Fonia repeated her successful interpretation of Gutrune, which she depicts with feminine charm and a lovely voice. Lenora Sparkes and Bella Alten, together with Madame Matzenauer, formed a group of Rhine maidens endowed with adequate voices and good appearance.

Alfred Hertz conducted with vigor, but not at the sacrifice of the demands of this colossal score. It was a "Götterdämmerung" seance long to be remembered.

#### "Madame Butterfly," February 20 (Evening).

No one is so wise that he can predict the future fate of an opera like Puccini's "Madame Butterfly." At the present time this is one of the works that is popular with the opera going masses. The same singers again appeared in the repetition at the Metropolitan Opera House Thursday evening of last week, and with Toscanini directing the performance, everything went as it should. It is only in spots where the orchestral volume seems more powerful than the voices, but with the Italian maestro in control the singers, even in these vehement passages, were easily heard. Geraldine Farrar, as the trustful little Japanese wife, repeated her former excellent impersonation. Vocally the honors of the night were earned by Riccardo Martin; the American tenor sang with wonderful beauty and he has greatly improved his acting as Pinkerton, the American naval officer. Antonio Scotti reappeared as Sharpless, the American consul at Nagasaki. Rita Fonia, as the faithful Suzuki, displayed fine art, and, as heretofore, gave an intelligent account of her powers as an actress. Angelo Bada, as Goro, and Bernard Begue as Ronzo, were other members of the cast who are worthy of mention. As a score, "Butterfly" wears less well than "Boheme," but the pathetic story and views of Oriental life make their appeal.

#### "The Girl of the Golden West," February 21.

Puccini's treatment of David Belasco's drama dealing with the '49 gold fever days in the California mining camps, up in the majestic Sierra Nevada Mountains, has had previous discussion in the columns of THE MUSICAL COURIER, and after each hearing of this opera we see no reason to change our opinion formed when "The Girl of the Golden West" was given its premiere performance, on any stage, two years ago at the Metropolitan Opera House.

The music seems to lack inspiration, taken as a whole, and the rough and ready action of the pioneer days in the great State of California is hardly a satisfactory vehicle for presentation upon the grand opera stage. The familiar cast appeared, including Enrico Caruso as Dick Johnson; Emmy Destinn as Minnie, The Girl; Pasquale Amato as Jack Rance, the Sheriff and Gambler; Adamo Didur as Ashby, Wells, Fargo & Co. agent; Albert Reiss as Nick the bartender; Dinh Gilly as Sonora; Andrea de Segurola as Jake Wallace, a minstrel; Lambert Murphy as Joe; Antonio Pini-Corsi as Happy, and Marie Mattfeld as Wowkle, the squaw. Arturo Toscanini bestowed his usual care upon this melodramatic work, conducting with painstaking fidelity that might be expended, seemingly, in behalf of a better cause. The last act, from a scenic standpoint, is a fine representation of the grand forests and lofty peaks of the high Sierra Nevada range that forms the eastern boundary of northern California. This scene evidently is laid on the western slope of the mountains overlooking the vast and productive Sacramento Valley. The stage and mechanical departments of the big opera house always merit special praise for the rigid attention paid to details, including the handling of the lighting effects and everything pertaining to the business and operations behind the curtain line.

#### "Barber of Seville," February 22 (Matinee).

"Sweetheart" and "Time's Money" were the English interpolations which delighted and convulsed the large audience at the Metropolitan Opera House on the afternoon of Washington's Birthday, when Rossini's comic opera was repeated in the original Italian version. The jolly, plump little basso, Antonio Pini-Corsi (as Dr. Bartolo) brought down the house when he addressed his vivacious ward, Rosina, as "sweetheart" in the second act. In the third, when Bartolo attempts to defer the shaving scene, Amato (as Figaro the Barber) exclaimed, "Time's money." This again brought down the house with roars of laughter. A pity such a splendid performance could not have been heard in a smaller auditorium. However, it proved one of the most enjoyable performances of Rossini's immortal lyrical comedy ever witnessed in New York. The acting was delicious because in no case exaggerated. As for the singing, it was simply glorious, and proved abundantly that the art of bel canto is not dead. Frieda Hempel, now fully accustomed to her American surroundings, represented herself as a wonderful singer and charming comedienne. Her Rosina is fascinating. Her singing of the air, "Una voce poco fa" was distinguished for finished vocal technic and rare beauty of voice. In the lesson scene Madame Hempel sang "Il Bacio" (kiss waltz), by Ardit. She was rewarded with a prolonged ovation and compelled to repeat the waltz. Pasquale Amato, as Figaro was a host in himself. He delivered the celebrated air in the first act (where the barber tells of his manifold duties) with marvelous effect; cheers rent the building and the enthusiasm halted the performance for some time. Amato's Figaro has been added to his galaxy of fascinating portrayals. Umberto Macnez, as Count Almaviva; Andrea de Segurola as Don Basilio; Marie Mattfeld as the old housekeeper, and Messrs. Bada and Audisio as officials completed the excellent cast. Sturani conducted.

#### "Trovatore," February 22 (Evening).

Lovers of melody again filled the Metropolitan Opera House last Saturday night to hear Verdi's "Il Trovatore." Madame Galski was the Leonora; Madame Homer the Azucena; Riccardo Martin the Manrico; Dinh Gilly the Count di Luna, and Giulio Rossi the Ferrando. The familiar arias were strongly applauded. Martin's singing of the serenade in the first act and the "Di quella pira" in the third act, and Gilly's singing of "Il Balen" were among the distinguishing features of the night. Mr. Sturina was the conductor.

#### "Le Donne Curiose," February 24.

Judging from the placid reception accorded the performance of "Le Donne Curiose," Monday evening of this week, Wolf-Ferrari's Venetian opera is not to enjoy many presentations. The score is pretty and graceful and the scenic effects beautiful, but these are not sufficient to satisfy the longing that craves grand opera pulsating with rich harmonies and stories that move. Men should not live on heavy diet every day, but they would soon starve if they attempted to thrive on dainties. No one attended the performance Monday night but the regular subscribers and their attitude was listless. The same cast as heretofore appeared, and with Toscanini conducting, it proved a pleasing event. The principal singers were Mesdames Farrar, Maubourg, Fonia and Alten, and the Messrs. Didur, Macnez, Pini-Corsi, Scotti and de Segurola. The plot of "Le Donne Curiose" is one of the simplest on record. Four inquisitive women design to find out what their husbands, fathers and sweethearts do at their club; the ladies succeed in satisfying their curiosity and it all ends in a case of "much ado about nothing." There were less than fifty standees on Monday night, and that of itself indicates that the opera does not appeal to the public, hungry for operatic entertainment.

#### Can a Baritone Change to Tenor?

By CHARLES NORMAN GRANVILLE.

The writer recently read an article by one of our most prominent operatic baritones in which he spoke of changing his voice to tenor and singing robust tenor roles in three or four years, which leads me to say that it is easier said than done. The ability to sing two, or even three, tones higher than the average baritone does not prove that one can sing tenor. Battistini, De Luca, Ruffo and Sammarco all are baritones of our present time who can sing as high as most tenors. But this does not make them tenors, even though their voices take on a decided tenor quality in the extreme upper part of the range, due to the great tension of the vocal organs and the condensing of the air within the resonator. It is just this point that deceives many and leaves them uncertain as to what voice they should sing in. After three solid years of experimenting along this line with the most careful, patient and, I believe, intelligent thought, I am forced to conclude that it is a great mistake for high baritones to attempt changing to tenors. It is quite true that there have been some successful experiments in making baritones sing high and sustain in the tenor range of voice. But in most cases the voice gives the impression of being forced, hard and unnatural in quality. There are few, very few, exceptions to this rule, and these, I should say, always were tenors who sang in a wrong way and are therefore not to be considered. The extreme ease with which I could sing high A flat, A natural, or even B flat, led me to believe that I must be a tenor. It was just about this time I had the good fortune to meet the renowned Victor Maurel, who upon hearing me sing evinced considerable interest and commented upon the beautiful quality and ease with which I sang the high tones. I told him I thought I should sing tenor and, after a long discussion, we decided to make the experiment. I desire to give this experience to the singing public, and especially to young students, with the hope that they may benefit from my experience and avoid the doubts and uncertainties which arise with so many.

Making such a change meant hours, days, weeks and months of the most careful and patient work. My first object was to gain, if possible, a lighter quality of tone. I therefore began by letting the breath flow freely through the larynx with that organ a little more open than is usual in singing. This, of course, made the tone breathy but light in quality, and I found I could sustain in this way without any strain as long as I sang softly. The moment I tried to increase the power, the larynx would close automatically and I found the higher I went the greater was the resistance in the larynx and the palate. The difficulty seemed to lie there, and our object was to try to retain the tenor quality and, at the same time, sing with an elasticity of the whole vocal instrument. We next turned our attention to certain combinations of vowels and consonants so arranged that the organs would be exercised naturally, hoping thereby to gain the freedom and suppleness with a less amount of resistance. After two years of work I found I could "get through" the tenor aria "Celeste Aida" from "Aida," but not without feeling fatigued in both the larynx and organs above. I was also quite hoarse after these attempts. This condition I reasoned out as follows: Over contraction of the larynx and all the parts above, the natural result of which was—fatigue. The hoarseness was, of course, due to a feverish condition of the walls of the throat, brought about by the over amount of blood rushing to these parts, and the heat generated by this process caused the dryness of the mucous membrane and consequent hoarseness. The next thing, therefore, was to try and sustain without so much resistance.

One thing militated strongly against me, and that was a terrible dread of not being able to sustain easily in the high range. This fear was in itself—tension. Still undaunted, I tried to eliminate the fear. After six months of experimental psychology I found I could actually sustain two arias and was not fatigued. But the next day I felt very tired. And so the experiment continued. One day I could sustain and the next day I could not. At last, after many "ups and downs" it suddenly occurred to me to try my baritone voice. I forthwith selected an aria—I believe it was the prologue to "Pagliacci"—and sang it through. The voice felt so relieved in the lower tessitura and so much more natural, warm and rich in quality that I was delighted and sang for over an hour. I needed no further proof that this was the tessitura for me and I decided to carry the experiment no further, but to sing in the voice that felt easy and natural. One thing consoled me. I had worked so carefully that my quality was greatly improved and the voice was freer than it had ever been before. I returned to the concert platform last April and have sung in many concerts since then, having met with favor from public and press. I had faith from the beginning that I could become a tenor. Nothing is accomplished without that, and it was only after exhausting every means that I decided to remain a baritone, a matter which I do not regret in the least, as one can be just as great artistically, no matter what the voice may be.



# GRAND OPERA IN PHILADELPHIA

## METROPOLITAN OPERA HOUSE.

"Noel" and "Pagliacci," February 10.

Monday night gave Philadelphia its premiere performance of the French opera "Noel," by Frederic d'Erlanger. "Noel" is the pathetic oft-told tale of the girl who has loved "not wisely but too well." With her child in her arms she appeals for assistance at the home of her forgetful lover, only to learn that he has formed other attachments. Harshly repulsed by his mother Madeleine turns silently away and joins the crowd of those who are making their way to the village church to attend the midnight Christmas mass.

The curtain next rises on the scene at the service. Kneeling at the sound of the altar bell, the congregation solemnly sings the ancient "Adeste Fideles" and then slowly passes from the church, leaving Madeleine and her child alone. In desperation Madeleine substitutes her child for the waxen image of the infant Christ and hurriedly departs. The next scene shows the young mother breathing her last on a hospital cot. In her delirium she sings a Christmas carol and before her child can be brought to her side she has passed away. Blanche, now a bride, announces that she and Jacques will bring the child up as their own.

More touching tale has hardly been set to music. Yet the work, like "Conchita," Mr. Dippel's novelty of last week, has few of the elements that make for an instant and widespread popularity. Both works will undoubtedly have their more or less enthusiastic clientele of admirers; and both works will fail in a general popular appeal for very different reasons. "Conchita" must be much heard to be liked, and on account of its highly impressionistic character there will always remain a diminishing group of persons who will decry it. "Noel," on the other hand, is set to music which is oftentimes pleasing but always conventional; pretty, but inclined to be superficial; in fact, lacking in the vital quality which the great favorites invariably possess.

The cast included Minnie Saltzman-Stevens as Madeleine, Warnery as Jacques, Marie Cavan as Blanche, Margaret Keyes, Mabel Riegelman, Ruby Heyl and Francesco Daddi. Philadelphians are coming more and more to appreciate the art of Saltzman-Stevens. Since her first appearance here as Isolde early last season her popularity has steadily increased until she is at present one of the biggest drawing cards under Mr. Dippel's management. A cast including Helen Stanley, Leon Campagnola, Mario Sammarco, Armand Crabbe and Elilio Venturini, gave a vigorous presentation of "Pagliacci" as the second half of the program. Campanini conducted "Noel," and Perosio, "Pagliacci."

"Traviata" (Matinee) and "Tosca," February 12 (Evening).

Seldom has Mary Garden sung in this country roles which have been tried and made famous by other artists of the first rank. She has heretofore chosen to expend her best energies in such roles as Louise and Jean, which she had herself created. Only twice has she departed from this custom for Philadelphia audiences; the first was Carmen, and it will be remembered she added new laurels to her name; the second was Marguerite, in which she was equally successful; last night it was Tosca. Miss Garden could apparently no longer resist this colorful work. As might have been expected she did the role justice.

Miss Garden puts into her Tosca more that is thrilling than pathetic. Probably on this account she is best in the third act. Her voice has seldom been better than in this performance of Tosca.

Luisa Tetrazzini appeared in the afternoon in the character in which Oscar Hammerstein introduced her to American audiences. Tetrazzini imparts to this role more true histrionic spirit than to any other. The performance remains one of the finest in her repertory. As Violetta she sang gloriously.

Giorgini proved a romantic Alfredo and Rbssi filled the conventional requirements as the elder Germont. Mention should be made of the magnificent support rendered Miss Garden in the evening performance of "Tosca," by Leon Campagnola as Mario, Mario Sammarco as Scarpia, and Mr. Campanini in the conductor's chair.

"Walkure," February 13.

"Lohengrin" last week and "Walkure" this week both attracted record breaking crowds to the Metropolitan Opera House. The cast which appeared in "Walkure" Thursday evening included:

Sieglinde ..... Minnie Saltzman-Stevens  
Fricka ..... Eleanora de Cisneros  
Brünnhilde ..... Julia Claussen  
Siegfried ..... Kurt Schoenert

Hunding ..... Henri Scott  
Wotan ..... Gustave Huberdeau  
Valkyries: Minnie Egner, Ruby Heyl, Louise Berat, Jenny Durau,  
Marie Cavan, Margaret Keyes, Adele Lugard, Helen Stanley.  
Conductor, Arnold Winternitz.

Julia Claussen realized in Brünnhilde all the promise for the role held out by her appearance last week in "Lohengrin." Both from a vocal and histrionic standpoint she portrayed the part in a style far above the ordinary; and in the Valkyrie's cry she rose to magnificent heights. Kurt Schoenert, who replaced Charles Dalmores as Siegmund, confirmed the favorable impression he made last Saturday evening in "Lohengrin." The Sieglinde of Minnie Saltzman-Stevens was tender and impassioned, and she sang and acted with the freedom of the truly great artist. Eleanora de Cisneros made an impressive Fricka, and Henri Scott an entirely worthy Hunding. Arnold Winternitz persisted, much to the despair of the greater part of his audience, in the German idea of slow tempo in the Wagner music dramas.

"Thais" (Matinee) and "Faust" (Evening) February 15

One of the largest audiences of the season crowded into the Metropolitan Opera House, Saturday afternoon, to hear the only presentation of "Thais" of the year, and to

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greet Mary Garden in her third and farewell appearance of the season. She rose in the strength of her confidence today and gave her entranced audience a hardened, polished portrayal of her favorite role which must remain classic as long as the opera survives. Thais was the role in which Oscar Hammerstein in his managerial wisdom chose that she could conquer America. From that day to this her deserved popularity in the past has never waned. Hector Dufranne was the Athanael. Charles Dalmores the Nicias. Huberdeau, Cavan, Berat and Egner filled the auxiliary roles with excellent effect.

"Faust" was most creditably presented at popular prices in the evening. Henri Scott was substituted for Huberdeau as Mephistopheles. Alice Zeppilli proved a charming Marguerite, and Warnery a capable Faust. Other members of the cast were: Crabbe, Minnie Egner and Louise Berat. Charlier conducted.

"Boheme," February 17.

Presented by a cast which included no bright particular star, in fact, accompanied by none of the things that are usually considered necessary for a brilliant success, last Monday night's performance proved a fine one. The singers were Maggie Teyte, Mabel Riegelman, Leon Campagnola and Armand Crabbe.

"Conchita," February 19.

The unobtrusive beauties of "Conchita" were more fully and more deeply realized by the large audience which at-

tended its second performance on Wednesday evening than on the occasion of its premiere. The audience was patiently inspired to a closer examination of both book and score, and listened throughout as though determined accurately to weigh the most significant novelty of the season. A wider appreciation of this extraordinary work can hardly come except as concomitant to a wider appreciation of the difference between opera and music drama.

Tarquini Tarquini and Charles Dalmores again distinguished themselves in the two leading roles. They were ably supported by Helen Stanley, Ruby Heyl, Minnie Egner, Louise Berat, Preisch, Daddi, Nicolay and Venturini.

"A Lovers' Quarrel" and "Crispino e la Comare," February 20.

"Crispino e la Comare," not seen here since January, 1909, during Hammerstein's first season, won high favor at the Metropolitan on Thursday evening. It was first the innate merit of the work; secondly, Tetrazzini, and finally, the newly revealed comedy of Trevisan, that lifted the performance out of the ordinary.

As a comedienne Luisa Tetrazzini is remarkably clever. The experiences of the aspiring Annetta were throughout the performance a source of innocent and genuine merriment. A skillful "comrade in the cause" was Vittorio Trevisan. His comedy was decidedly effective, and his numerous bits of "business" contributed in no small fashion to the success of the whole.

Tetrazzini sang Sir Julius Benedict's variations on the "Carnival of Venice," much to the delight of lovers of florid song in the audience. Both in this selection and in the extremely florid music of the opera she sang faultlessly. Other members of the cast were:

Crispino ..... Vittorio Trevisan  
Annetta ..... Luisa Tetrazzini  
Fabrizio ..... Mario Sammarco  
Mirabolano ..... Constantin Nicolay  
Del Fiore ..... Emilio Venturini  
Don Asdrubale ..... Nicolo Fossetta  
La Comare ..... Ruby Heyl  
Bortolo ..... Desire Defrere

"A Lovers' Quarrel" preceded "Crispino," with this cast:

Rosaura ..... Alice Zeppilli  
Florindo ..... Aristodemo Giorgini  
Fulgencio ..... Mario Sammarco  
Angelica ..... Louise Berat

Parelli's little work wears admirably. It has grace, felicity and melodies of an appealing sentiment. It is orchestrated in a scholarly manner and has a consistent sprightliness that accounts to a great extent for its wide popular appeal. The quartet was extremely well balanced last night, and Zeppilli's aria and the duet of the lovers were also well done.

"Le Ranz des Vaches," February 21.

The third operatic novelty of the season was presented by Mr. Dippel in a special non-subscription performance last Friday evening. It was Keinzl's "Le Ranz des Vaches," produced here for the first time in America.

The locale of the work is Paris right at the outbreak of the French Revolution. The opening scene reveals Swiss soldiers in the barracks of St. Honore, restive under an order of the local authorities prohibiting them from singing their national song. One of their number, Primus Thaler, regardless of the order, leads his countrymen in singing the hymn and is accordingly thrown into prison. Under sentence of death, he is saved by the intercession of Blancheleur, wife of the Marquis. He sees her, and realizes that she is the incarnation of his finest dreams. She admires his robust manliness, but on the outbreak of the French Revolution she refuses, despite her hourly increasing peril, to flee the country with him.

Her husband has already been guillotined, and she herself is condemned to death, when Thaler follows her to prison and finally pleads for her love. Blancheleur cannot, however, forget her pride; and she goes to the guillotine bidding her lover think in his lonely freedom upon poor Blancheleur.

It is the old, simple tale of the high born lady and the plebeian hero clothed in music as simple, as naive as was ever heard on the operatic stage. Keinzl has given us nothing unusual in "Le Ranz des Vaches." It is frankly melodious, with the melody that sings itself into one's head in a single performance; and sends people from the house humming its principal themes. In the orchestration there is nothing one whit more pretentious than in the finer musical comedies. The charming prelude to the second act is in the form of a minuet. Friday evening, under the skillful baton of Campanini, it was rendered with a quiet grace that aroused an enthusiasm which demanded and secured a repetition.

Scenically the work offers unbounded materials. The bigger scenes throughout are consistently bolstered up with broad, martial ensembles in the brasses which are conventional, but by no means hackneyed. Done in a simple, popular style, but based on the severest classic principles;

the work will probably meet a greater popular success than either of the other two novelties of the season.

Keinzl is an Austrian, born in 1857. His training has been almost entirely German and at one period of his life he was a devout student and friend of Wagner. The libretto of the present work was devised by Richard Batka from Gartsch's novel, "Le Petit Blanchefleur."

Earnest and ever effective, Charles Dalmores illuminated the role of Primus Thaler. Wherever placed Mr. Dalmores seems almost equally effective, and last night was but an added demonstration of the perfection of his art. Dalmores' acting was deeper, and his singing finer from a purely technical standpoint than anything he has done in Philadelphia this year. In every situation Dalmores found an able co-star in Helen Stanley. Miss Stanley was wonderfully lavish in tone and perfect in control, in every measure of her part. Her playful acting in the second act was magnificently done. It afforded marked contrast to her methods in the prison scene of the last act. Miss Stanley so imbued the role with her own personality that something of her own character remains permanently associated with the character of Blanchefleur.

"Le Ranz" is an easy work to sing. Hence it offered few difficulties to the proficient host of subsidiaries, which included Mascall, Dufranne, Cisneros and Huberdeau.

#### "Lucia," February 22 (Matinee).

"Lucia," with Tetrassini in the title role, attracted a larger throng to the Metropolitan Opera House Saturday afternoon than ever before in the history of the institution. Fully 4,000 persons saw the performance, many standing all the while. It is estimated that at least 600 persons were refused admittance at the door. This was the second and last performance of the work for the current season. Tetrassini, of course, excelled in the role of the ill fated bride. Aristodemo Georgini made, in many respects, a truly magnificent Edgardo; Henri Scott and Emilio Venturini capably sustained the parts of Raimundo and Arturo. Georges Mascall, the new French baritone, who made his debut here in "Le Ranz," was an able Enrico.

#### "The Jewels of the Madonna," February 22 (Evening).

"The Jewels of the Madonna" also attracted a well filled house in the evening for the final popular priced offering of the season. Wolf-Ferrari's little work is rapidly becoming a favorite in Philadelphia. Saturday's audience was well pleased with the splendid assumption of the role of Maliella by Helen Stanley. This was Miss Stanley's first appearance here in this role, and her creditable impression, before an audience which is exceptionally familiar with the opera, is only additional tribute to the creator of the role of Blanchefleur.

HAROLD P. QUICKSALL.

#### CAMPANINI'S DENIAL.

Philadelphia, February 24, 1913.

To The Musical Courier:

Permit me to call your attention to a paragraph in the last issue of THE MUSICAL COURIER from which your readers might infer that my powers and privileges as general musical director of the Chicago Grand Opera Company have been curtailed. Knowing that you would not wittingly do me an injustice I hope you will give this the most emphatic denial in a prominent place in your next issue, for there is not a word of truth in it. My authority over the musical directors, orchestra and in other directions remains intact. Thanking you in advance,

Yours very truly,

CLEOFONTE CAMPANINI.

#### When We Sing English.

To The Musical Courier:

In America and England the musical directors, managers, artists and journalists will find that in advocating this necessary step the writer is not their enemy, but their friend. In general, our men are not interested in music, and in thousands of homes where the mother and daughter practice this art, the father and son seek their distractions in other fields. We need to have our language sung to make music loved and a national art. Adequate translations will be forthcoming if they are demanded, and music likewise. No prizes will have to be given as an incentive. New works must first be known in the land of their birth; their value, later, makes them international. This is alike in all branches of art. We will not care whether man or woman does the work, but judge it according to its merit, independent of the individual, and the unjust barrier of sex will, likewise, be abolished. This is but justice toward our composer, poet and public. Our operas and concerts will be better patronized than ever, and this elevating art—music—will be widespread throughout English speaking countries, as in other lands, and it will not be necessary to add: "Be that you seem, truly your country's friend."

E. E. F.

# GRAND OPERA IN BOSTON

## BOSTON OPERA HOUSE.

### "Jewels of the Madonna," February 17.

A performance of "The Jewels" for the Monday night subscribers brought Louise Edvina for a farewell appearance as Maliella. Madame Edvina, passing through Boston on her way back from Canada, stopped off to participate in this performance before sailing for Europe the following day. It was a pleasure again to hear and see this charming artist, and her impersonation of the heartless and reckless Neapolitan girl bore all the distinguishing marks of her versatile talent.

Mr. Polese made his first appearance in the role of Raffaele and presented a logically conceived and effective picture as the bully. His singing of the part, too, was all that could be required, and his stage business and action showed very little of the unfamiliarity associated with a new role.

The dominating character of the performance, however, was again Mr. Zenatello, whose Gennaro, a most sympathetic and impressive figure, may be counted high in the list of the popular tenor's artistic achievements. The work of the orchestra under Mr. Caplet was deserving of warm praise throughout the performance.

### "Carmen," January 19.

Mary Garden was the Carmen of the occasion and presented her highly original and in many respects admirable impersonation of the much impersonated cigarette girl. Miss Garden always compels interest in whatever role she essays. Not the least element of this interest, however, is the varied argument and discussion which her conceptions invariably provoke, and without which, it is said, art would grow stagnant and wearisome.

About Mr. Zenatello's Don Jose, though, there can be no two opinions, his superb vocal characterization of the role matching its splendid dramatic aspect in a degree of artistic ensemble wholly admirable.

Outside of the two chief figures in the drama Miss Fisher's Micaela stands out as all that could be desired vocally and histrionically, while Mr. Mardones' magnificent bass voice never fails to impress in the music of the Toreador.

### "Girl of the Golden West," February 21.

Puccini's opera, resurrected for the first time this season, afforded interest by reason of its splendid presentation by the appended cast, with Mr. Moranzoni conducting:

Minnie .....	Madame Melis
Johnson .....	Mr. Zenatello
The Sheriff .....	Mr. Polese
Nick .....	Mr. Cilla
Sonora .....	Mr. Blanchart
Ashby .....	Mr. Sampieri
Billy .....	Mr. Tavecchia
Wowie .....	Miss Leveroni
Wallace .....	Mr. Mardones
Trin .....	Mr. Devaux

Mr. Zenatello, singing for the third consecutive performance this week, called forth fresh wonder and admiration for his remarkable vitality of voice, which shows not the slightest vestige of fatigue, despite his having borne the lion's share in almost every performance for several weeks past. Truly an ideal tenor, the like of whom would be hard to find in any opera house of the country.

Madame Melis is at her best in the role of Minnie, which gives ample scope for her emotional and dramatic talents. Mr. Polese, too, is excellent as the Sheriff in more ways than those of make-up and appearance. His fine resonant baritone is always heard with pleasure. Some of the minor parts, though not distinctive in themselves, were made so by the artist's impersonating them, this being particularly true of Mr. Blanchart's Sonora and Miss Leveroni's Indian Squaw.

### "Aida," February 22 (Matinee).

A large audience witnessed the holiday matinee performance with Weingartner conducting, Madame Weingartner in the title role, Mr. Zenatello as Radames, Madame Gay as Amneris, and Mr. Polese as Amonasro. The only unfamiliar figure in this cast was Madame Weingartner's Aida, an impersonation that has been warmly received in European cities. Her singing of Verdi's music, though a trifle marred at times by imperfect intonation, was for the most part admirable—the rare natural beauty of her voice, combined with her constantly increasing gifts of imaginative intelligence, making a responsive instrument for the portrayal of the Abyssinian princess serving maid. Particularly notable was her singing of the music of the Nile scene in which she mirrored the expression of Aida's varying emotions.

Superb in every way was Mr. Zenatello's Radames, an impersonation which, though familiar, never fails to arouse the hearer to the keenest pitch of enthusiasm, such are its wonderful qualities both vocally and dramatically. Madame

Gay's Amneris, too, is a gorgeously sung and regally impressive characterization, while Mr. Polese's Amonasro is always uniformly excellent.

Towering above all the individual merits of the cast, however, was Mr. Weingartner's reading of the orchestral score, a truly memorable and inspired one, in its masterfulness and comprehension, beauty and finesse.

### "Louise," February 22 (Evening).

Another crowded auditorium greeted Mary Garden's first appearance as Louise at the Boston Opera House. Partnering her were Mr. Lafitte as Julien, Mr. Marcoux as the Father, and Madame Gay as the Mother.

Mr. Marcoux, warmly welcomed upon his first appearance since his recent accident, made of the Father a most humanly convincing and realistic figure. In no role is the wonder of his art more impressive and it is well-nigh inconceivable to believe one is watching an impersonation, so marvelously lifelike and real is his portrayal. Of almost equal realism and conviction is Madame Gay's Mother, which is indeed high praise.

Mr. Lafitte as Julien lent interest and distinction to the most uninteresting figure in the opera, both by the beauty of his singing and the straightforward manliness of his action.

The lesser parts, admirably taken as before, merit additional words of praise for Miss Barnes' Irma, Miss Leveroni's Gertrude, and Miss Gauthier's Apprentice. There were scenes of unusual enthusiasm on the part of the audience, particularly at the close of the last act, which resulted in innumerable curtain calls for Miss Garden, Madame Gay and Mr. Marcoux, amid cries of "bravo" and thunderous applause.

BLANCHE FREEDMAN.

### Carolina White's Pueblo Notices.

Carolina White's success on her concert tour has been brilliant. Appended are some additional press notices concerning the prima donna of the Chicago-Philadelphia Opera Company:

Madame White came to Denver last Friday evening for the first time in her career, electrified and so enthused the people of that city by her wonderful voice that a movement has been started to have her take the leading role in the season of grand opera to be sung in Denver next spring.

Madame White's reputation as a singer was known before she appeared in Denver, for all of the large Eastern papers have given her unlimited space in the criticism printed about the operas in which she has appeared; and while this rival for the honors older singers have held was known, yet Madame White so completely "took Denver" as to start an immediate movement to have her made prima donna in grand opera which is being arranged for next April and May. It is given out that if the Denver dates do not conflict with other engagements already made that Madame White will again appear in Colorado's capital city.—Pueblo, Colo., Star-Journal.

Following close on the wonderful concert given last Thursday night by Marcella Sembrich came Carolina White at the Grand last night. The prima donna of the Chicago-Philadelphia Grand Opera Company made upon music lovers of Pueblo as emphatic an impression as she has throughout the east this season.

A singer of wonderful voice and of striking personality, Madame White's triumph has been more spontaneous than that of any other comparatively new candidate for first honors. Those who heard this famous vocalist last night will long remember the event with pleasure.

It is a joy of the highest type to see and hear Madame White, for she makes an extremely pleasing stage picture and sings with an air of wonderful ease. Her voice is of the robust prima donna order, rich and clear and full of quality and timbre, with sweet delicacy in the higher notes. In some of the operatic roles it has seldom had an equal and never fails to satisfy by its strength and richness.

The program last night was expected to reveal those qualities which have done much to make Madame White the musical sensation of eastern operatic circles. From the opening Leoncavallo selection from "Pagliacci" to Victor Herbert's "Spring Song" from "Natoma" it included nine numbers and few could tell one which gratified better than another.

The gem of the evening probably was the "Spring Song" from "Natoma," unless the selections from the singer's favorite opera "The Jewels of the Madonna" be admitted to first favor. In addition to these were Campbell-Tipton's "A Spirit Flower," MacFadyen's "Love Is the Wind" and a group of Italian songs which included De Curtis' ever beautiful "Torna a Sorrento."

Members of musical circles were gratified to note last night the large audience which heard Madame White. The house was filled almost to capacity and it is pleasing to note that Puebloans are rapidly becoming enthusiastic supporters of great artists in the musical world, assurance that the city before long will occupy a prominent place on the maps of operatic singers.—Pueblo Chieftain, January 16, 1913. (Advertisement.)

### Julia Culp Recitals.

Julia Culp gave her second recital in Jordan Hall, Boston, on Monday, February 24. Her program consisted of numbers by Beethoven, Tschaiakowsky, Liszt, Loewe, Jensen and Hugo Wolf. Tuesday evening, February 25, she sang in Buffalo; Thursday afternoon, February 27, at three o'clock, she gives her third New York recital in Carnegie Hall; Friday afternoon, she sings at the Peabody Institute, Baltimore, Md.



# VIENNA

All artists appearing in Vienna that desire mention in this letter will kindly see that tickets are sent to this office.

Piaristengasse, 46,  
Vienna, VIII, January 31, 1913

The shining light of our last week's concert productions was without a doubt the appearance of Teresa Carreño. The old "Marche Militaire" (Schubert) was there in all its glory, and although assuming last position on the list was by no means backward in claiming first in point of favor. Other offerings were the Beethoven E flat sonata, op. 31; a Chopin group comprising opus numbers 48, 60, 64 and 53; the Schumann fantasia in C major, op. 17, and a MacDowell group. Upon the manifold qualities of this foremost of woman pianists it is useless to enlarge. One can but ask, "What more could be desired?" The artist received a hearty ovation from the large audience. Madame Carreño left Vienna the next morning for Bukarest where her next concert will be given.

An extra symphony concert given under the auspices of the "Volksschulreform Komitee" of Austria, was held in the Grosser Musik-Vereins Saal with Director Bernhard Tittel and the Tonkünstler Orchestra, Royal Violinist Prof. Arnold Rosé and Marie Tauszky, pianist. The Beethoven fifth symphony (C minor) op. 37 was given a very fine reading under Tittel's conducting and the orchestra also accompanied with utmost fidelity in the two other Beethoven numbers given. The piano soloist played the third concerto, C minor, op. 37, in which she showed herself a most agreeable and noteworthy pianist. Her intuition and rightful conceptions enabled her to give an extraordinary interpretation of this work of the master. Rosé played the F major romanze, op. 50, with his original quantity and quality of virtuoso ability. The audience begged without avail for an extra number because the professor had need to hurry in order to make the afternoon appearance with his quartet which was playing in the Bösendorfer Saal.

At the violin recital given by Mary Dickenson-Auner in Bösendorfer Saal, a Brahms sonata, Mozart concerto, the Bruch "Scotch Fantasia" and two smaller numbers by the soloist were played. Madame Auner did not play in her best style, which portrays a true artistic spirit and an understanding of the real depths of violin playing. The two numbers of the soloist's own composition were very well received and a necessary repetition of them was given. The hall was the scene of the gathering of many friends and pupils of the soloist, who is a very successful teacher here in Vienna.

The second Chopin Abend given by Ignaz Friedmann comprised the B minor sonata, a group of twelve etudes, a D major nocturne, scherzo op. 20, impromptu op. 36, two mazurkas, two preludes, and the "Andante spianato" and polonaise from op. 22. Friedmann was not in his best form and fell short of his real standard. Nevertheless the Viennese rated him at his full worth and allowed him the credit that is rightfully due him. His tone coloring can again be mentioned as being extraordinary in its possession of such rich varieties and the exceeding flexibility which sometimes I fear that the artist abuses to the extent of insincerity.

The last Sunday morning symphony concert given by the Tonkünstler Orchestra (in the Theater an die Wien) brought forth the Beethoven seventh symphony, three mixed choruses with orchestra by Dr. Richard Stöhr (the Prinzehnlinden Choral Society participating), and the Saint-Saëns G minor concerto for piano played by the successful soloist and teacher, Edwin Hughes, of Munich. Mr. Hughes' interpretation was full of artistic beauty as he possesses many qualities of genuine musicianship combined with a flowing technic and a clear intuition. The symphony under Maria Wallner's direction received a very favorable reading and the three choruses with the consistent and artistic work of the Dreizehnlinden Choir brought to full view the beauty and value of the Stöhr numbers.

The beautiful and charming studio rooms in the Lichtenstein Palace Gardens of the Russian sculptress and painter, Meisterin Reis, are weekly scenes of very interesting Sunday morning musical receptions. Madame Reis is a favorite in the society circles of Vienna and these affairs are looked upon as being of the very essence of Viennese social life. At one of these Marguerite Melville-Lisniewski, the concert pianist and a popular understudy of Professor Leschetizky, with Frl. Otty Reiniger, violinist, were the participating artists. Madame Lisniewski played a

Debussy group, Chopin impromptu in F sharp and a Polish folksong ("La Sileuse") by Moniuszo-Melcer. She possesses many of the virtuoso qualities and plays in a most agreeable manner. The artist is having a very successful season here in Vienna with her many pupils and frequent concert appearances of which the next will be a joint recital with Casals, the cellist, in Grosser Musikverein Saal. Miss Reiniger played several short numbers in her usual gratifying manner.

The Russian pianist, Hans Ebell, gave his first Bösendorfer Saal concert this season, beginning his program with the Schumann "Symphonic Etudes" and closing with his own polyphonic sketch on the well known waltz motive of Franz Lehar's "Merry Widow." The other numbers were by Russian composers and included a sonata by Glazounoff; six preludes, op. 3 of Rachmaninoff and a "Novelle" by Medtner. Interestingly modern as these novelties are, the sonata is the most musical although it is far from being profound. Mr. Ebell's variations on the "Merry Widow" waltz were cleverly and ingeniously wrought out, revealing many beauties in the arrangement of one theme against the other, sometimes three or more working together quite harmoniously. In the "Symphonic Etudes," he was apparently at his best, bringing out the many polyphonic beauties and depicting the varying moods and fancies with sympathetic force and tenderness, giving each delicate detail its right proportion. He has a reliable technic which is wisely used only as a medium to transfer his conceptions of the composer's ideas which he paints in broad lines and beautiful tone colors. He possesses the power to attract and retain the attention of his audience and although many encores were demanded he granted only three at the end of the program. A former pupil of Rachmaninoff and Godowsky, he now is at the head of the piano department in Prague and is meeting with great success as a teacher besides concertizing extensively in the various European capitals.

The Anglo-American Club, which is composed of men only, gave a musical program and dance accompanied by a banquet in their spacious rooms near the Stadt Park. The American Musical Club was asked to furnish the artists and the following numbers were given: Goldmark, violin concerto by the young Philadelphian, Albert Cornfeld, who is attracting favorable notice in musical circles here. As a critic stated in Die Neue Freie Presse, in regard to his playing, "He produces a pure, full tone and possesses real feeling and temperament." Herman Wassermann, pianist, gave a masterful rendition of the Bach-Busoni chaconne, showed the right rollicking spirit in the Godowsky "Tambourin" and a temperamental and poetical interpretation of the Chopin C minor scherzo. The tone he produces is broad and full, almost luscious in quality and capable of many delicate shadings; and he has the Poë's inborn sense of rhythm and artistic conception. Zora Weiss, an American, sang several selections, her rendition of the aria from "Samson and Delilah" being particularly effective. Her voice is a rich, broad contralto. Carl Bock of Vienna has a most pleasing, well-trained baritone voice and was heard to advantage in several numbers. Ludwig Wittles, still in knee trousers and in the Sevcik Meisterschule, proved to be an able and sympathetic accompanist in the violin number, showing that he is conversant with the piano as well as with his chosen instrument, the violin. Mr. Wassermann and a Viennese lady were efficient accompanists for Miss Weiss's and Mr. Bock's songs. The dance and supper succeeding the program were successful from many points of view and a goodly number of guests were present to enjoy them, among them being the U. S. A. Ambassador, Mr. Richard Kerens, who is an honorary member of the club. Particular credit is due the officers, President McGarvey, secretary, Mr. Richards, and treasurer, Mr. Pankhurst, for the excellent way in which they looked after their guests.

Mattia Battistini, a true exponent of the bel canto method of singing, gave one of the most pleasing concerts heard here this year. The Grosser Musikverein Saal was completely filled, for he is a favorite in this city. He has often appeared in both the Volksoper and the Royal Opera and though now in his sixties, his voice has a freshness and beauty of tone that is generally only expected from young men. Several inches more than six feet tall, he presents an imposing appearance on the stage, and how evenly his beautiful baritone organ is developed. Each pure, clear tone, whether forte or pianissimo, was heard with bell-like distinction. He sang only in Italian and French and although great enthusiasm was manifested after each number, the aria of Valentine from Gounod's "Faust," Tosti's "Ideale" and the aria from Massenet's

"Werther" were particularly well received, it being necessary to repeat the latter. The Tonkünstler Orchestra under the artistic director, Hans Maria Wallner, accompanied all but three of the selections; Richard Pahlen, Vienna's great accompanist, supported him in three numbers and for the six or seven encores at the end.

Among the several Johann Strauss programs offered here this season, was the one in the series of concerts given by the Musikfreunde. The Orchestra Verein, directed by Kappelmeister Julius Lehnert of the Royal Opera, played the charming overture from the operette "Blindekuh"; the "Abschiedsrufer" waltz, op. 179, which was dedicated to Franz Liszt; the overture to the operette, "Cagliostro in Wien" and "Aus den Bergen" waltz, op. 292, as only a Viennese orchestra could render the typical music of this gay, pleasure-loving city. Marguerite Gelbard, an accomplished pianist, played a paraphrase on the "Beautiful Blue Danube" waltzes in a brilliant, graceful manner, adhering always to the true rhythm and giving just the spice needed in this ravishing waltz. Clara Musil, coloratura singer from the Volksoper, sang the "Geshien-ten aus dem Wienerwald" waltz, which was arranged for orchestra by the director, Julius Lehnert. Her voice is of great range and flexibility and also good in the lower register, and she entered thoroughly into the spirit of the song. Needless to say, she was given an ovation but smilingly refused to repeat it. Two romances for orchestra with cello solo were given a masterly rendition by Anton Walther. He had a superb old instrument with a golden tone and with his virtuoso ability he described the delicate sentiment in these two romances in a simple, convincing manner that was very effective. Both he and Miss Gelbard, after her number, were repeatedly recalled but gave no encores.

Sylvia von Helms, of Bremen, Germany, a promising pupil of the popular teacher, Miss Winona Hill, of Pittsburgh, Pa., played Grieg's "An den Frühling" at a musical tea given by Madame Tatlook, a well known patron of musicians and artists. The freshness and spontaneity in this charming piece were well brought out and Miss von Helms also displayed her skill as an accompanist in a violin solo by Herr Reiser.

A program just received from the Los Angeles Musical College states that Melicent Virden, who was a former pupil of J. A. Anderson before coming to Europe, gave a complimentary recital in the College. Selections from Schumann, Moszkowski, Brahms, Rubinstein, Chopin and Schulz-Evler composed the program. Miss Virden was in Vienna for the past three years studying piano with Margaret Melville-Lisniewski and the master, Theodor Leschetizky, and theory with Lolita D. Mason. She was an earnest, conscientious student with much talent and will doubtless continue to reap success in her chosen art.

Offerings at the Royal Opera during the past week comprised "Meistersinger," with Weidmann as Sachs; "Freischütz," "Traviata," "Tannhauser," "Rheingold," with Fritz Feinhals of the Royal Opera in Munich as guests in the role of Wotan and "Walküre."

VICTOR C. WINTON.

## MUSIC IN SAN DIEGO.

San Diego, Cal., February 10, 1913.

One of the most pleasant surprises of our musical season has been the development and presentation of a choral society under the able leadership of Clarence Bowers. The concert given by this fine body of singers at the U. S. Grant Auditorium, on Tuesday evening, January 28, demonstrated that this city could at last get a notable collection of singers together and with strong leadership present works of the first magnitude. In the cantata "The Holy Child," by H. W. Parker, splendid accuracy was attained and a noble volume of tone, the tenors showing up particularly well with the sympathetic assistance of two of the soloists, Alexander Barnes and Leonard Coop, who also did justice to their respective solos. The bass solo was delivered by Arthur Ruff in a voice and manner that promises much in so young a singer. The chorus had the advantage of an ideal leader in Blanche Lyons, who is thoroughly at home with either Ohlmeyer's Band, with which she was heard here last summer, or with the leadership of an immense chorus, her work showing the certainty, dramatic intensity and volume of voice so necessary in work of this kind, and her solos were thoroughly enjoyed and understood by every one. Clarence Bowers, the conductor and live spirit of the organization, has added greatly to his local fame and to the musical standing of this city, and it is pleasant to record the fact that the society is financially affluent. Amy Vincent and Albert F. Conant acted as accompanists. Chesley Mills and Florence Schinkel Gray presented sonata for violin and piano by César Franck and "Mazurka de Concert" by Musin, and in both works met with appreciative applause.

TYNDALL GRAY.

# DRESDEN

Dresden Bureau of THE MUSICAL COURIER,  
Eisenstuckstr. 16, January 20, 1913.

The premiere of d'Albert's opera, "Liebesketten," took place January 5 before a crowded house. Von Schuch directed and the composer was present. The author of the text is the same who prepared "Tiefland," and the original author also the same; that is to say, that the librettist is Rudolph Lothar and the author Angel Guimerás. Though the text of "Liebesketten" is not as strong as that of "Tiefland," yet it has a certain undeniable power and merit of its own which helps the opera to success. As to the music, while there are here and there marks of triviality and even banality, such for instance as the motive of the hero of the plot (which, in fact, savors directly of the operetta), yet as a whole, written though it may be after the young Italian school, or to be more explicit, upon the style of the composer of "La Bohème," it is, nevertheless, of greater originality to my mind, even though it is not so pretentious as the music of "Tiefland." In the latter work, we are, for instance, constantly treated to reminiscences of Wagner, Puccini, even Bizet, et al., while in "Liebesketten" the composer seems to work more independently and to express himself in a language of his own. This language is, for the most part, strongly lyrical. There are outbursts of passion and power. Moreover, the music seems to flow more freely and spontaneously, and this, with the subject of the plot, holds the interest and the strong sympathy of the audience to the last. On the other hand, it cannot be denied that d'Albert has not always worked in a manner such as one might expect of the born musician, where he omits many chances for fine ensemble or for contrapuntal treatment. It would appear as if he had almost willfully wholly ignored his best opportunities. The plot is interesting. The orchestral part is profoundly impressive, attaining under Von Schuch's lead a real elevation of tone and feeling. Throughout, the strongest parts by far are the wonderfully beautiful arias assigned to Sadika, which Frau Pläschke von der Osten, with a full, rich outflowing of musical feeling and temperament, rendered unforgettable. The other parts were all well taken by Zador, as Balthasar; Tervani, as Caterina; Vogelstrom, as Martin; Trede, as Noel; Helene Forti, as Marion; etc. Schuch's powerful baton carried the day, as it always does. The mise-en-scène was almost perfection, especially the scenes of the sea and the fisher folk, whose plaintive themes were among the best points of the opera. Also the costuming was excellent and suggestive. Von der Osten was a complete and charming metamorphosis as the Oriental maid. The house was sold out and there was much enthusiasm.

The excellent trio ensemble of Eisenberger, P. Wille and Hans von Schuch devoted their last evening to the "three B's"—viz., Bach, Beethoven and Brahms. With all my admiration for the fine work of this trio I cannot praise their rendering of Bach's wonderful sonata in C minor. The great violinist, Ladislas Gorski, said of this: "Maintenant nous ne sommes plus sur la terre: nous sommes au ciel." I could not find these artists animated with this spirit in this instance. On the other hand, they were completely in their element in the famous Brahms trio in B major, of which I wrote two weeks ago when the Roth Trio played it. One will but rarely find any other artists so thoroughly enthused, so wholly animated with the true spirit of this beautiful composition. It was a veritable rejuvenating of the spirit of Beethoven and Schubert, carrying everything before it. The singer, Maria Ekblad, from Berlin, made an excellent impression vocally, and musically as well, especially in the numbers "Wehe so willst du mich wieder" and the "Sapphische Ode" of Brahms, where she was happy in finding the right spiritual and temperamental mood.

Two song recitals, those of Inah Galli and Povla Frisch, presented artists of more than ordinary individuality and capacity. The former has, in fact, an exquisite personality, such depth and sympathy in her musical expression as characterize only those really called and chosen. Something of the same can be maintained of Povla Frisch, though here the vocal attainments were more advanced and her temperament is of the "soaring" type. She is more matured and sounds greater depths and heights in some respects, and yet she does not and may never win the heart as does Inah Galli's unaffected genuineness, her wonderful power of sympathy, and great refinement of musical feeling. Vocally, however, she still has something to master.

The week has been one almost exclusively of pianists. Those who have entered the lists for pianistic honors were, first, Karl Fehling, one of Dresden's teachers (from

the Leipzig Conservatory originally). One has felt for a long time that while Fehling was perhaps really gifted, yet his preparation for the platform lacked finishing touches, the highest polish, the necessary development of true inwardness and individuality, which would assist him in sinking himself more in the musical content of a composition or in giving this better expression. Whatever the lack has been, Fehling now is certainly asserting more and more his claims to be heard. If in parts of the "Kreisleriana" and in the great F minor sonata of Brahms he was not always equal to their high demands, yet he certainly proved that he is deepening and broadening, and may in time become better able to give fuller and deeper expression to his intentions. The next on the list is Friedrich Wilhelm Keitel, who is a pianist of extraordinary technical abilities, and capable of the great bravura style in which he is perhaps equal to any; also as regards depth and sincerity of musical expression. Keitel gives evidence of deep musical and poetical conception and feeling. He is still quite young, and it may be that for such a great work as Beethoven's "Appassionata" sonata he is not altogether ripe, though we have heard it played worse by more pretentious artists. Whatever may be disputed, it is certain that Keitel completely carried away his public and impressed them beyond a doubt with his unusual pianistic and musical qualities. Keitel has an interesting personal presence and we feel that he has a great future before him if he continues to develop upon the musical side.

By far the most impressive appearance of the new year was Gabrilowitsch. He is the true "Aristokrat" of the piano, and how he does exemplify by his grand incomparable playing the "high nobility" of music! I cannot forbear quoting from Thari, of the Dresden Anzeiger, who maintained that on hearing him play Beethoven, he could wish for a whole evening devoted to that composer; and then after hearing Schumann, Chopin and Brahms, he thought how delightful it would be if Gabrilowitsch would give a whole program to each or either of these! This, I feel sure, echoes the general sentiment of all present. It was a manifestation of pianism, of sustained power and profound depth of musical conception, an ability faithfully to represent each composer's highest and best characteristics, that has seldom, if ever, been surpassed, rendering the whole evening one of the highest and most unalloyed enjoyment. In our opinion the highest point was reached in Schumann's great fantasia, in C, which is a known masterpiece of Gabrilowitsch. Also the Brahms rhapsody, in E flat, and the Chopin preludes were memorable performances in every respect, while the exquisite simplicity and naivete of the Mozart rondo and the manner in which he made the piano sing will not soon be forgotten. We consider Gabrilowitsch a model for students and perhaps the best exponent of Leschetizky's school now before the public, unless Harold Bauer be an exception. An ovation amounting to a demonstration was given to Gabrilowitsch after the Chopin preludes and at the close of the program. His wife, the daughter of Mark Twain, was present in the audience.

A surprising apparition, one might almost term it, was that of Guida Franken, pupil of Friedberg, whom she replaced, coming as she did without any advertising parade beforehand. She is an extraordinary genius, if she be considered on her musical side, which is almost phenomenal in one of her extreme youth, and is in this respect one of the most wonderful prodigies seen of recent times. On the other hand, her pianism leaves so much to be desired that one feels it is a pity that such talent should be obscured by such an unfaithful representation. The great Brahms sonata in C was a vast undertaking, to which she was musically quite equal, yet the execution was faulty to such an extent as to rob it almost entirely of the effect she might otherwise have achieved. The recognition of her extraordinary powers by the audience was immediate and hearty.

Eleanor Spencer made an almost sensational appearance here with Olsen's Orchestra in a symphony concert in the Gewerbehause, when she gave the beautiful concerto of Rimsky-Korsakoff a memorable and exquisite rendering. The more one hears this genuinely refined and musically gifted artist, with her finished technique, the more admiration for her increases.

E. POTTER-FRISSELL.

## Ysaye at the Metropolitan.

Ysaye will be the principal soloist at the Metropolitan Opera House concert next Sunday evening, March 2. He will play the Bruch D minor concerto and the symphony "Espagnol" by Lalo.

## MUSIC IN LOUISVILLE.

Louisville, Ky., February 18, 1913.

The fourth appearance of the Minneapolis Orchestra in Louisville, on the night of February 15 at the Masonic Theater, was an unqualified success in every way, the audience being the largest that has greeted any musical attraction here this season, and the performance was up to the eminent standard Mr. Oberhoffer has set for his musicians. A remarkably well balanced program was played in an absolutely faultless manner, the orchestral numbers being the "Rienzi" overture, the Sibelius symphony in E minor, and Liszt's symphonic poem, "Les Preludes." Such demonstrations of enthusiasm as were offered to Mr. Oberhoffer have rarely been heard from a Louisville audience, and at the conclusion of the concert, the assembly refused to leave their seats until the great director had again and again acknowledged their applause. The soloists were, Luella Chilson Ohrman, who sang "A fors e lui" charmingly, and Cornelius Van Vliet, whose playing of the cello aroused the audience to a high pitch of enthusiasm. "O Cara Memoria" by Servais was Mr. Van Vliet's number, and his first encore, Saint-Saëns' "Swan," but his hearers would not be satisfied until he returned again, and played Drigo's delightful little serenade. Mr. Oberhoffer has established himself in the hearts of the Louisville public and will always be warmly welcomed here.

Emma Calve and her concert company appeared at the Masonic Theater on February 6.

On Tuesday night, February 11, the Louisville Quintet Club gave its fifth concert at the Woman's Club, to a large gathering of music-lovers. The program included Smetana's string quartet, "Aus Meinem Leben," two movements from Arensky's piano trio in D minor, and the G minor piano quartet by Brahms. With Mrs. J. E. Whitney at the piano, Charles Letzler playing first violin, Alinde Rudolf second violin, Victor Rudolf viola, and Karl Schmidt, cello. These numbers were offered in a manner unsurpassed by the work of any previous event by this organization.

The Louisville Music Teachers' Association met on Tuesday night at the Smith & Nixon building to discuss "Sunday School Music." Papers were read by Caroline Bourgard and Mrs. L. Newton Crawford, and a general discussion followed. It was conceded that the class of music in general use in the Sunday schools is not of a character to inspire reverence nor to foster a love for good music, and those teachers who have the opportunity were urged to exert themselves to better the existing condition of things. At the March meeting of this association a program of music by American composers is to be given at Baldwin's Hall.

K. W. D.

## NEW ORLEANS MUSIC.

New Orleans, February 19, 1913.

A large audience attended the second concert of the Philharmonic series, the attraction of which was the Kneisel Quartet. The larghetto and the scherzo from César Franck's quartet in B major were among the most interesting items on the program.

The Saturday Music Circle, Mrs. Otto Joachim, president, gave a very enjoyable "afternoon" on February 15. The program consisted of ensemble vocal and instrumental music, two cello solos, and a dramatic reading with musical accompaniment. Those who participated were: Misses C. Mayer, Réne David, C. Heller, J. Tharp, M. Maloney, Mesdames W. H. Brengle, T. O. Adams, H. Haas, J. F. Balz, Messrs. J. R. Black and Enrico Leide. Mrs. F. W. Bott is the vocal directress; Miss C. Mayer, the instrumental directress, and James Black, the accompanist of the circle. The next afternoon will be devoted to "Modern French Composers."

Leopold Godowsky will be the next Philharmonic attraction on March 3. Elena Gerhardt will be heard here on March 31, under the auspices of the same institution. On April 1 Ysaye is booked for a recital, and on April 12 Bonci will make his first New Orleans appearance. Both Ysaye and Bonci will appear under the management of Harry B. Loeb.

Gottfried Galston will be presented by the Young Men's Hebrew Association in a recital on February 24. If the event proves popular the association will offer a series of attractions with a view of fostering a love of music among its members. The plan is to admit all members free, with a small charge for reserved seats.

Bentley Nicholson, tenor, recently gave a song recital at the residence of Mrs. M. B. Trezevant, one of this city's best pianists. Mr. Nicholson sang with his accustomed art and Mrs. Trezevant accompanied him in splendid style.

HARRY B. LOEB.



## NATIONAL FEDERATION OF MUSICAL CLUBS.

The Schubert Study Club, of Stamford, Conn., had a very interesting program at its meeting of January 27. The meeting was devoted to the subject of orchestral music and the illustrations were performed on a Victor Talking Machine. The following very comprehensive program was given:

### VICTOR TALKING MACHINE RECORDS.

Tchaikowsky, Overture, 1812, 37,739.  
Russian Balalaika Orchestra, 70,034.  
Schubert, "Erl-King," Schumann-Heink, 88,342.  
Verdi, Heavenly, "Aida," Caruso, 88,127.  
Tchaikowsky, "Nut Cracker Suite," 17,127.  
Smetana, Overture, "Bartered Bride," 35,148.  
"Rigoletto" Quartet, 96,000.  
"Silent Night," Schumann-Heink, 88,138.  
Duet, "Forza del Destino," Caruso and Scotti, 89,001.  
Paria Waltz, Bessie Abbott, 88,110.  
Sextet, "Lucia."  
Meyerbeer, "Shadow Song" from "Dinora," Tetrazzini, 88,298.  
"Faust," Prison Scene, Farrar, Caruso, Journet, 95,293.  
Arditi, "Light Invisible," Schumann-Heink, 88,993.  
Berlioz, Overture, Carnival Romain, 35,019.

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The monthly meeting of the "Litta Society" of Pekin, Ill., held on Monday, January 27, at the Tazewell Club was given over to a program entitled "The Musical Cycle of Life." This very interesting and original program was divided into the following periods: "Infancy," "Childhood," "Youth," "Romantic Period," "Middle Age," "Infirmary," and "Dissolution."

Paper, Musical Therapeutics.  
Mrs. W. A. Hinckle, Peoria, Ill.

Infancy—  
Sweet and Low ..... Mathews  
Mesdames William Schaefer, John Soldwedel, E. J. Reuling, Carl Herget, C. L. Velde and W. Lohnes.

Childhood—  
Gingerbread Man ..... Gaynor  
A Child's Prayer ..... Harold  
Helen Brereton.

Youth—  
Patriotic Medley. .... Selma Russell.

Romantic Period—  
Hungarian Dance ..... Brahms  
Mrs. James Barrett Louise Younger, Anna Smith.  
Serenade ..... Schubert  
Anna L. Hall.

Violin Obligato. .... Leo Bearden.

Wedding March ..... Mendelssohn  
Mrs. W. Schaefer, Eloise Koenneke, Selma Russell and Mildred McCormack.

Reading, Tenor in Work House ..... Neelim  
Mrs. J. M. James.

Middle Age—  
Silver Threads Among the Gold ..... Danks  
Carl O. Winkel, Oscar Winkel, Harvey Velde and John Loomis.

Infirmary—  
Du Bist Die Ruh ..... Schubert-Liszt  
Mildred McCormack, James Brannon.

Dissolution—  
My Desire ..... Nevil  
Carl O. Winkel.  
Tarantelle ..... Nicodi  
Iren Muchman.

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The "Musical Coterie" of Little Rock, Ark., with the motto: "The Musical Rule of Three, Patience, Perseverance, Practice," was organized October, 1895, joined the State Federation in 1897, and the National Federation of Musical Clubs in 1898. The club colors are white and gold and the flower is a carnation. The club program for the year is a general one. The first meeting was devoted to the study of the organ and the choral. Other programs were "Women Composers," "Beethoven and Mendelssohn," "Schubert," "Schumann," "American Composers," "Oriental Music," "Slavic and Scandinavian Composers," "Modern German Composers," "Modern English Composers," "Oratorio and Passion Music," "Modern French Composers," "The Madrigal," "The Opera," and "Folk Music of Many Nations." One evening of philanthropy will be given to a concert for the Ladies of the Ada Thompson Home. This program will include organ solos, choruses by school children, a physical culture drill, a baritone solo, and a ladies' chorus. A very fine organ recital, including a talk on "The Art of Listening," was given under the auspices of the club in the First Christian Church, by Henry Bethuel Vincent.

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The "Etude Club" of Davenport, Iowa, sends a very interesting program of "Music by Women Composers":

Meditation ..... Chaminade  
The Violet ..... Helen Hood  
A Disappointment ..... Helen Hood  
The Willow ..... Salter  
The Cry of Rachel ..... Salter  
Frühlingsliedchen ..... Essipoff  
Sonnerise ..... Grondahl  
A Waltz ..... Grondahl  
Ah, Love But a Day ..... Beach  
For My Love ..... Beach

The Year's at the Spring ..... Beach  
Prelude in C minor ..... Bartlett  
The Spring, My Dear, Is No Longer Spring ..... Allitsen  
The Nightingale has a Lyre of Gold ..... Allitsen  
The Lord Is My Light ..... Allitsen

A program of English, Irish and Scotch music given by the same club is as follows:

Sketch (English) ..... Hill  
Bourée (Scotch) ..... Le Couppay  
My Lady (Scotch) ..... Neidlinger  
My Love Is Like a Red, Red Rose ..... Neidlinger  
The Curl ..... Neidlinger  
Nocturne No. 5 (English) ..... Field  
Banks and Braes of Bonnie Doon ..... Pape  
Irish Lullaby ..... Löhr  
The Little Irish Girl ..... Lang  
Irish Love Song ..... Lang  
Rigauden (English) ..... Hinton  
Henry VIII Dances (English) ..... German

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The "MacDowell Club" of Milwaukee, Wis., sends a very interesting program of "Folk Songs and Dances," as follows, arranged by Mrs. J. A. Seger, Lillian Way von Weber:

Invitation to the Dance.  
Piano: Mrs. Uno Nyman, Misses Pearl Van Vliet, Alice Furlong, Warda Becker; violins: Dr. Uno Nyman, Misses Anna Jiracek, Camille Marcan, Mary Dure, Mrs. Rees Powell; cellos, Mary Romadka, Robert Schmidt; director: Rose Phillips.

French, L'Autrier par la Matinee.  
Irish, The Pretty Maid Milking Her Cow.  
Scotch, John Anderson, My Jo.  
English, Sally in Our Alley.

Mrs. E. F. Sanger.  
Violin, Miss Marcan; cello, Miss Romadka.

Swiss folksong, Kuhreigen.  
Gavotte from third English Suite ..... Bach  
Two German dances arranged by Isidor Seiss ..... Baethoven  
Ella Smith.

He-dhu'-shka ..... Omaha-Indian  
De Rocks A-renderin' ..... Negro  
Moanin' Dove ..... Negro  
The Lone Prairie ..... Cowboy  
Tu ..... Cuban

Mrs. Edward La Budde.

Mazurka, op. 6, No. 1 ..... Chopin  
Country Dance ..... MacFadyen  
Concert Waltz, op. 41 ..... Glazounow  
Ella Smith.

S' Lercherl ..... Bavarian  
Mesdames William McNary, Phillip Fox.

Santa Lucia ..... Neapolitan  
Sur le pont d'Avignon ..... Old French Rondo  
The Scarlet Sarafan ..... Russian  
Acht do lieber Augustin ..... German  
The Old Folks at Home ..... American  
Mesdames McNary, Russell, Lindsay, Fox, Thompson, La Budde, Lyon, Miss Mann, Mandolin, Mrs. Erich Halsos.  
Accompanists, Misses Hewitt, Way.

The student section of this club is responsible for the following very interesting program of Norwegian and Russian music:

Funeral March (sonata, op. 35) ..... Chopin  
Mary Adams.  
To Rest I Call Ye, Lambkins All (Norwegian Shepherd Song).  
Edited by J. A. Kappey  
National Song of Norway (in Norwegian) ..... Blom  
Henrietta Miller.  
Scherzo Rustique ..... Cesar Cui  
Minna Strasen.  
Kamennoi-Ostrow, op. 10, No. 22 ..... Rubinstein  
Charlotte Patek.  
Talk on the Symphony.  
Mrs. Perry Williams.  
Symphony Pathétique, op. 74, allegro con grazia ..... Tchaikowsky  
Misses Lansing, Frank, Schwarm, Gray.  
Light Song, op. 38, No. 8 ..... Sinding  
Ella Rosenheimer.  
Berceuse, op. 37 ..... Chopin  
Etude, op. 10, No. 12 ..... Chopin  
David Pesetki.  
Accompanists, Mrs. Wergin, Misses Eichrodt, Witte.

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"The Ladies' Musical Club" of Sedalia, Mo., meets for program and chorus practice on alternate Wednesdays. The plan for the year's work is a general one. The last meeting in January was given up to a program of music by the Club Quartet, interspersed with solos. The earlier meeting in January was devoted to music of the famous dead of the past year. During December last an artist recital was given under the auspices of the club. This was the first entertainment of this kind given by the club and was a decided success. The following was the program:

PIANO RECITAL BY HERMA MONTH.  
Chaconne ..... Bach-Busoni  
Theme Variet ..... Paderewski  
Three etudes, A flat major, F major, G flat major, black key etude, Chopin  
Valse, E minor, D flat major ..... Chopin  
Scherzo, B minor ..... Chopin  
Prelude, C sharp minor ..... Rachmaninoff  
G flat major, concert etude (The Waves) ..... Moszkowsky  
Scherzo etude ..... Moszkowsky  
XI rhapsodie ..... Liszt

Der Wanderer ..... Schubert-Liszt  
Konzert Arabesque on motifs by Johann Strauss, By the Beautiful Blue Danube ..... Schulk-Eyler

A very interesting program of "Child Music" was given early in December with the following program, in charge of Mrs. W. A. McClanahan, Ella Kuhn, Florence Lamy: Kindergarten Music.

Florence Lamy.

Songs—  
The Patchwork Quilt ..... Natalie Price  
A Little Pink Rose ..... Carrie Jacobs-Bond  
Sleepy Time Song ..... Carrie Jacobs-Bond  
Daddy's Sweetheart ..... Liza Lehman  
Mrs. W. A. McClanahan.

Piano, Scenes from Childhood ..... Schumann  
By the Fireside.  
Childish Frights.  
Child Falling Asleep.  
Traumerei.  
Mabel Dewitt.

Songs—  
The Duel ..... Clayton Thomas  
Little Orphan Annie ..... Alice Neidham  
Leone Pehling.

Piano, Children's Corner ..... Claude Debussy  
Jumbo's Lullaby.  
Serenade for the Doll.  
The Snow is Dancing.  
Golliwog's Cakewalk.  
Ella Kuhn.

Reading, Happy Prince ..... Oscar Weil  
Mrs. W. D. Steele, piano accompaniment by Mrs. E. F. Yancey.

Songs—  
Four Children's Songs ..... Sidney Homer  
Baloon Man ..... Helena Bingham  
Rock-a-Bye Baby ..... Helena Bingham  
Solomon Grundy ..... Elizabeth Coolidge  
Tom, Tom, the Piper's Son ..... Elizabeth Coolidge  
Camilla Welch.

Piano, A Fairy Tale ..... Poldini  
Leone Pehling.

Songs—  
Good Night, Little Girl ..... J. C. Macy  
Storyland ..... W. H. Neidlinger  
Karl Kuhn.

Songs of color—  
Is Yo' ..... Carrie Jacobs-Bond  
Happy Lil' Sal' ..... Carrie Jacobs-Bond  
Rain Song ..... Will Marion Cook  
Mrs. W. A. McClanahan.

E. W. RULON,  
Press Secretary.

### Modern Matrimony: A Duetto.

He—  
Dear one, when we exchange our vows  
We'll knot the loosest sort of tie;  
For our ideals, like our brows,  
Are broad and high.

She—  
A simple hitch I should prefer,  
As simple as we can devise;  
A lovers' bowline, as it were—  
One yank unties.

He—  
This nuptial pact shall not coerce  
Our own sweet wills a single jot.  
We'll chop "for better or for worse,"  
And all that rot.

She—  
My love, your sentiments are mine;  
I echo them with all my heart.  
I simply can't endure that line—  
"Till death us part."

He—  
My idol, I am overjoyed!  
I shan't love twice, but if I should  
This contract will be null and void:  
That's understood.

She—  
I shall not dream of liberty,  
But if I should—you'll understand  
The bonds that bind us now will be  
As ropes of sand.

He—  
I am the needle, you the pole!  
O Pole, my constancy you know.  
But should I not remain heart whole  
I'm free to go.

She—  
I am the flower, you are my sun!  
O Sun, you know my constancy.  
But if I choose to cut and run  
You quite agree.

Together—  
Since you love me as I love you,  
Herewith a sacred troth we plight.  
Each to the other will be true:  
If not—good-night!—Chicago Tribune.

# PITTSBURGH

Pittsburgh, Pa., February 21, 1913.

The third historical piano recital of Dallmeyer Russell will be given Wednesday evening, February 26, in the lecture hall of the Carnegie Institute. This date has been changed from February 28 to avoid conflicting with the concert of Clara Butt on that evening. Mrs. Romaine Smith Russell will assist Dallmeyer Russell, singing the aria from "Jeanne d'Arc," by Tchaikowsky, and songs by Mozart, Haydn, Brahms and Loewe. The piano numbers will be selected from Chopin, Beethoven and Brahms.

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About 1,900 people crowded Carnegie Hall Friday evening to hear David Bispham and Christine Miller in joint song recital. Much to the satisfaction of the large crowd the entire program was sung in English. Mr. Bispham opening the program with a short talk on the English language, quoting extensively from "Corinthians." Mr. Bispham contends that if Americans would spend as much time in learning their own language as they do in learning foreign languages they would be surprised at the result. He prefaced each song with a short explanation of its origin and meaning, all of which was immensely enjoyed. Mr. Bispham was in excellent voice and sang such numbers as "Danny Deever," "The Two Grenadiers" and "The Monotone" with that wonderfully dramatic spirit which has always characterized his work. He creates an atmosphere around each song which at times is almost uncanny in its reality. So long as Bispham may appear on the concert stage he will be an education to the American public. It must have been gratifying indeed to Miss Miller to receive such a genuine ovation from the people of her home city. The greeting was of such warmth and had such a genuine ring to it that it must have inspired Miss Miller to her best efforts. After hearing her excellent work on this occasion, her great success throughout the country is not to be wondered at. Her voice has a beautiful freshness and a depth in richness and quality that is lasting in its impression. Worthy of special mention was her rendition of the cycle, "Idyls of the South Sea," by

Charles Wakefield Cadman, which the composer dedicated to Miss Miller. The last two numbers of this cycle, in particular, were suited to display the beauty of her voice, and the cycle in general gave ample opportunity to display interpretative ability. Mr. Cadman accompanied Miss Miller in this number. The applause was so insistent that the singer was compelled to give an encore, singing "As in a Rose Jar," by Cadman, also dedicated to her. All told, the concert was an artistic and financial success. Much of the artistic success of the program was due to the musicianly and most sympathetic accompaniments of Blanche Sanders Walker for Miss Miller and Harry Gilbert for Mr. Bispham. The program was as follows:

Hear Me, Ye Winds and Waves (Scipio) .....Handel  
Down Among the Dead Men (T. Dyer) .....Old Jacobite Song  
The Pretty Creature .....Stephen Storace  
Mr. Bispham.  
The Lass With the Delicate Air .....Dr. Thomas A. Arne  
When the Roses Bloom .....Louise Reichardt  
The Highlander's Farewell (Robert Burns) .....Robert Schumann  
Miss Miller.  
Tom the Rhymer (Percy's Reliques) .....Carl Loewe  
The Monotone (Ein Ton) .....Peter Cornelius  
The Two Grenadiers (Heine) .....Robert Schumann  
Mr. Bispham.  
Idyls of the South Seas (Eberhardt) .....Charles Wakefield Cadman  
Miss Miller.  
Danny Deever (Rudyard Kipling) .....Walter Damrosch  
Calm Be Thy Sleep (Tom Moore) .....Louis Elbel  
Pirate Song (Robert L. Stevenson) .....H. F. Gilbert  
An Exhortation (Alex Rogers) .....Will Marion Cook  
Mr. Bispham.  
Don't Cease (Dorsetshire Dialect) .....John A. Carpenter  
The Eagle (Tennyson) .....Grant-Schaefer  
Candle Lightin' Time (Dunbar) .....Coleridge-Taylor  
The Nightingale's Song (King) .....Ethelbert Nevin  
Miss Miller.  
Night Hymn at Sea (Mrs. Hemans) .....Goring-Thomas  
Friendship (Sir Philip Sydney) .....Theodore Marzials  
Miss Miller and Mr. Bispham.

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Julia Culp, the much heralded German lieder singer, appeared in Carnegie Music Hall on Monday evening, Feb-

ruary 17. Not in many years has Pittsburgh heard such a recital of German lieder. Miss Culp possesses a voice which seems to be more of a mezzo-soprano than a contralto, although opinions have differed somewhat. The quality of the voice is most wonderful, her breath control being little short of marvelous, and it is doubtful whether any greater exposition of tone production has ever been heard in this city. It is beyond understanding why on such an occasion as this that Carnegie Hall is not filled with vocal students. Many who are ambitious to study abroad would do well to listen to such artists as Miss Culp when the opportunity is afforded. It is to be hoped that we may have the pleasure of hearing Miss Culp again, at which time standing room should be at a premium. The program follows:

Im Abendroth .....Schubert  
Die Post .....Schubert  
Du bist die ruh .....Schubert  
Ständchen .....Schubert  
Ave Maria .....Schubert  
Widmung .....Schumann  
Du bist wie eine Blume .....Schumann  
Waldeggespräch .....Schumann  
Mondnacht .....Schumann  
Frühlingsnacht .....Schumann  
Von ewiger Liebe .....Brahms  
Das Mädchen spricht .....Brahms  
Feldinsamkeit .....Brahms  
Ständchen .....Brahms  
Der Schmied .....Brahms  
Wiegenlied .....Brahms

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A large and enthusiastic audience attended the third concert of the Orchestra Association, given by the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, with Tina Lerner as soloist. Many, remembering the excellent work done by Mr. Oberhoffer and his splendid organization last season, were specially interested in his appearance this season, and they were certainly not disappointed, as the Tchaikowsky program was greatly enjoyed by all. Miss Lerner played with her usual brilliance of tone and technic, this being her second appearance here this season. The program was as follows:

Overture, Fantasia, Romeo and Juliet.  
Concerto for piano and orchestra, No. 1, B flat minor, op. 23.  
Tina Lerner.  
Symphony No. 6, B minor, Pathétique, op. 74.  
HOLLIS EDISON DAVENNY.

did achievement, and the development of this serious musician's powers will be followed with great interest.

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Edgar Stillman Kelley's Saturday morning symphony lectures at the Cincinnati Conservatory of Music have become an important factor, and yesterday's discourse, which dealt chiefly with the Tchaikowsky symphony, No. 4, was of particular moment. The fact that Mr. Kelley's own symphonic work, "The Defeat of Macbeth," will be performed in the next pair of concerts, under Dr. Kunwald's direction, is a matter of special local interest.

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Paolo Martucci, the eminent Italian pianist, will be heard in recital at the Cincinnati Conservatory of Music, Thursday evening, March 6. Signor Martucci, in his American debut last season, proved himself an artist of high rank and his public appearances always call forth large audiences.

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The Cincinnati Conservatory of Music announces an evening of chamber music for Thursday of this week, to be given by Theodor Bohlmann, Bernard and Julius Sturm and Max Schulz. The program invites special interest.

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Frederic Shailer Evans will present his class in an evening of piano concertos at the Cincinnati Conservatory of Music, Tuesday evening, March 4, when the participants will be: Helen Venn, Carrie Small, Louise Isselhardt, Fanny Louise Des Jardins, Carl Portune and H. Ray Staater. John A. Hoffmann will present his class in a song recital at the Cincinnati Conservatory of Music on Monday evening, March 3. The following students participated in an excellently given program at the Cincinnati Conservatory of Music yesterday: Honor Price, Marie Geis, Roberta May, Irene Palmer, Anna Rogers, Ruth Baur, Jane Hennessy, Alma Brandewie, Carrie Danos, Aurelia Steltenkamp, Edna Schmitt, Allie Grant, Philip Dreifus and Walter Whitlock. Gertrude Isidor, one of Signor Tirindelli's gifted young pupils, who has become well known in musical circles through her frequent successful public appearances, will give a violin recital at the Cincinnati Conservatory of Music on Monday evening, March 5.

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Pupils of Louise Dotti, of the College of Music, will give a song recital March 14 in the Odeon. Celeste Seymour, violinist, a former pupil and assistant teacher at the College of Music, has concluded a very successful concert tour through the South and in the Canal Zone. Miss Seymour will not return to Cincinnati for the present, having accepted a position with a Southern conservatory of music.

JESSIE PARTON TYLER.

# CINCINNATI

9 The Westmoreland, Mason Street, Mt. Auburn,  
Cincinnati, Ohio, February 21, 1913.

Dr. Kunwald had ample reason to congratulate himself at the conclusion of the eighth pair of Cincinnati Symphony Orchestra concerts of February 14 and 15, which, on the whole, marked the climax of a very successful symphony season. The well contrasted and interesting program, the superb playing of the orchestra, supplemented by a soloist whose voice, technic and temperament are unsurpassed on the concert stage today, might well cause the most modest conductor to be "puffed up with pride." Schumann's delightful "Spring" symphony, No. 1, in B flat major, was the introductory number, followed by Julia Culp, the Dutch lieder singer, in two songs from Beethoven's "Egmont," "Freudvoll und Leidvoll" and "Die Trommel geruhret." These, with Schubert's "Ave Maria," completed her first group of songs. The Vorspiel to "Lohengrin" under Dr. Kunwald's baton seemed indeed an ethereal vision from on high to consecrate and restore the soul of man, so instinct was it with beauty and mysticism. The "Carnival in Paris," by Svendsen, was a happy contrast with its glowing rhythm and frolicsome Mardi Gras spirit. Madame Culp sang a group of Strauss songs with piano accompaniment: "Morgen," sung with the most exquisite tranquility, supported by marvelous tonal color; "Heimliche Aufforderung" and "Befreit." It is almost impossible to write of Julia Culp without raving. Her fresh, even mezzo-soprano, the vigor and delicacy of her style, the consummate art with which she uses all her natural gifts and acquired technic to create a bit of life or emotion outlined by the composer are truly wonderful. The overture to "Rienzi" completed the program.

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An evening of trios, with Dr. Ernst Kunwald as assisting artist, formed the program at the third concert of the Symphony Chamber Music Society at the Sinton Hotel, February 18. Emil Heermann, violinist, and Julius Sturm, cellist, with Dr. Kunwald at the piano, gave their large audience something to be grateful for in the way of fine ensemble and spirited playing. The magnificent playing of Dr. Kunwald makes one long to hear him as a soloist with a background of orchestral richness. The united beauty of tone of piano, violin and cello, which these three fine artists produced was best exemplified in the andante of the Beethoven trio, No. 3, in C minor. The

Mendelssohn trio, in D minor, brought forth tumultuous applause, and the Haydn E flat major trio, with which the program began, was a graceful introduction to an enjoyable evening.

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A new string quartet, still in manuscript, by Louis Victor Saar, was given at the second chamber music concert of the College of Music, Monday night. This latest work of a very prolific composer is extremely interesting and was received with acclaim, Mr. Saar receiving quite an ovation at its conclusion. Johannes Miersch, first violin; Adolph Bojes, second violin; Walter Werner, viola, and Ignatz Argiewicz, cellist, had the honor of presenting this work for the first time. Mr. Saar was the assisting pianist of the evening, making his appearance in the Brahms trio, in C minor. Two numbers from the Glazounow suite for string quartet were given with fine understanding and unity.

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Emma Calvé, who was announced for a concert at the Lyric Theater last Sunday, was ill and did not appear.

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Eugen Ysaye is announced for a recital in Emery Auditorium, March 25, just before his departure for Europe. Ysaye's remarkable playing with the Cincinnati Orchestra recently has made everybody anxious to hear him again, and the news of his reappearance here comes at an auspicious moment.

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At the Cincinnati Conservatory of Music last Monday evening Leo Paalz drew the attention of a large audience to his powers as a pianist. His catholicity of taste and capacity were evident in his program, which ranged from Rameau and Bach to the last word of the Russian school, and he emphasized himself a musician of high purpose throughout the evening. The sarabande of Rameau-Godowsky and two Busoni transcriptions of Bach chorale preludes revealed Mr. Paalz's grasp of the classics in a flattering light. The audience was particularly grateful to Mr. Paalz for electing to include in the evening's offerings a group of Russian compositions, among them some striking novelties. These he played with much enthusiasm and brilliant effect. In addition he played a Beethoven sonata and a Chopin group. It was an evening of splen-



## The Adventures of Don Keynote

with other events  
worthy  
of  
mention



by Cervantes the Little

### THE DON MINGLES IN THE SOCIAL WHIRL.

"Officer," said the Don to a policeman in Chestnut street, "will you kindly direct me to Rittenhouse Square."

"Rittenhouse Square? Shure, anny one in Philadelphia can tell yeh that," replied the imported policeman.

"Yes, I know any one can. But the trouble is every one takes me to be a stranger and starts to lecture me about the unusual attractions of Philadelphia as a place of residence, and to enumerate its historical landmarks. Perhaps you have noticed that ignorant persons talk a great deal, eh?" said the knight.

"Shure, it's a great blessing a totally ignorant man doesn't know a lot, or he'd never stop talkin' at all at all," replied the man from the land of bulls.

"Certainly, oh, certainly," answered the Don, "but how about Rittenhouse Square?"

"D'you want to go to Rittenhouse Square?" piped in the grocer's delivery wagon boy, who, being on an errand of great importance, had stopped his horse and got down to look at Don Keynote.

"Yes, my boy, Rittenhouse Square," replied the knight, proud of his lack of pride in speaking so familiarly with common people far below him in the social scale.

"I'll give yeh a ride," said the boy, clambering back on the seat and taking up the reins. "Come on in. I gotta go there, anyway."

The Don, more proud of his lack of pride than ever, took a seat beside the boy, and the horse started for Rittenhouse Square.

"Butler or cook?" queried the boy.

"What about them?" replied the Don with another question.

"I ast yeh what yer job wuz," said the boy, cutting the corner so sharply that one wheel ran over the curb and jolted the knight's hat off.

"My job? I have no job. What do you mean?" asked Don Keynote.

"No job! You're a bum or a hobo, then I s'pose," added the youth, reflectively. "Gee! look at all the swell cabs," he exclaimed on turning into Rittenhouse Square and coming face to face with Philadelphia's upper crust, which had been invited to meet the Don; "some class, eh?"

The illustrious knight got down from the grocer's seat, handed the boy a dime—who bit it to see if it was counterfeit or not—brushed the flour from his coat tails and the oatmeal from the seat of his trousers, and ascended the steps with the dignity of the Rhinegold gods entering Walhalla.

"Ah, Don Keynote," exclaimed the hostess at the door, "we have been looking for you. Everybody's in a flutter to meet you—all the beautiful girls of Philadelphia and some of our cleverest men—though, of course, the men, poor creatures, can't get away from business very well—oh, how do you do Mrs. Van Junk—and isn't this perfectly lovely weather for this time of year—it was real good of you to come. I hope it put you to no inconvenience—I thought I saw you walking—or was it—"

"Madame," said the knight with a profound bow, "if my conveyance was inconvenient it is only because everything in the world is arranged on a small man basis—great men are always put to inconvenience in consequence. I trust you will pardon me," continued the Don, taking a dog chain and padlock from his pocket and securing his gloves and cane to the banister bars. "This is no slur on the honesty of your guests, but on account of the craze of the rampant souvenir hunter Paderewski and I find it necessary to fasten down our movable property."

The guests were so awed by the knight's presence that conversation dwindled to a mere nothing and would have stopped altogether if the noted pianist van Twiller had not begun to play his new and original sonata "Panamatica molto Pacifica ed Atlantica ma canalissima." By the time the composer got to his slow movement the tongues were wagging very fast.

"Are you interested in the cause?" asked a frigid female with about as much emotional warmth and sentiment as one might expect if a clam came out of his shell to speak or a cod stuck his head from the sea to talk to a fisherman.

"Homo sum, etcetera, as the Latin poet says, madame," replied the knight, playfully.

"Latin is Greek to me," replied the lady of sorrows.

"Is it, really? You put them on a linguistic equality, I presume?" queried the Don.

"Equality; that's the word, equality. Women are the equal of men," replied the champion of her sex.

"Be careful, madame, and do not talk too loudly. There are ladies present who might resent the—"

"Resent it?" exclaimed the woman, taking the words out of the knight's mouth; "why should they resent it? They all know it's true."

"Madame," said the knight with a profound bow, "I fear you are a flatterer. It seems impossible to think that women have come down to our level and have sunk to an equality with us. Alas, madame, and alack-a-day, so to speak, or—as one might say—heigh ho, for it is plain that man has had his innings for the last time."

"I mean votes for women; what do you mean?" asked the suffragette.

"I mean that as at least three-quarters of all music students are female, there is no longer any hope for male composers, now that women have come down to equality with the immoral and brutal sex," answered the Don.

"Well, if women take to writing music there won't be anything base in it like some men's music," replied she, with emphasis.

"Oh, I see. That explains the suffragette march I heard the other day. It was composed for piccolo, flute, oboe, clarinet and violins," mused the knight.

"Well, what about it?" queried the woman.

"There was no bass to it," answered Don Keynote with a wink to a pretty girl who was smiling at the debate.

"You are only a trifle, like all the rest of the men. You'd rather smirk and chatter with any snip of a young girl with a doll face than talk seriously with an intelligent



"BUTLER OR COOK?" QUERIED THE BOY.

woman about the vast problems of humanity and legislation," sighed the desiccated fossil, with a touch of infinite scorn.

"Madame," replied the knight, "your penetrating eye has discovered my unfortunate weakness. But you wrong me in insinuating that I am not interested in the cause. Now, let us get down to business. Supposing, for instance, that I exert my influence and induce the President and Senate to give women the vote—will you in return promise me to reform some of our laws?"

"That is our object—to reform the laws. The country has been going to the dogs long enough with your man-made laws," replied the she Solon.

"If man-made laws are a fizzle why not try hand-made laws?" said the Don, with another wink at the pretty girl who was still smiling.

"What reforms do you wish?" asked the old girl, who wasn't pretty.

"I want the law to compel all singing pupils, and all professional singers when practising, to wear a Maxim gun silencer, so that intellectual persons like us—you and me—can continue the thread of our metaphysical and philosophical ruminations without interruption," continued Don Keynote.

"An excellent law! I shall attend to it," replied the wooden one.

"Furthermore, I want you to make a law compelling the state to give pensions to the husbands of suffragettes killed in action or wounded by mobs when—"

"What!" exclaimed the vestal virgin of the vote, "give pensions to men!—the brutes. Humph! An easy way to get money for cigars and whiskey. I'd like to see myself giving pensions to men—men who have ground us down

for thousands of years and won't let us have our operas performed or symphonies played when we write them. Look at me, for instance, I—"

"Have you composed an opera?" queried the Don.

The Wagneress nodded.

"In English?"

Nod. No. 2.

"Then for heaven's sake send it to the Metropolitan Opera House, New York City. Don't allow the management to have a break in the run of opera in English failures. The management will appreciate it, I assure you. May I ask the name of your masterpiece?—or, as I suppose, I should say, mistresspiece?" said the model of gallantry with that profound bow for which his friends have so often complimented him.

"My opera is called 'She,' replied the operettist with becoming modesty.

"Is she, I mean it," answered the Don, "founded on Rider Haggard's novel, I presume?—and Americanized for the occasion, no doubt; with the usual alterations necessary for musical treatment, till the opera book resembles the original story only about as much as little Willie's holiday knickerbockers resemble father's original Sunday trousers, eh?" continued the facetious one, with a side look at the pretty girl who was stuffing a handkerchief in her mouth.

"The book has been changed a little—I made the changes myself, so as to make the women more prominent and the men subordinate—where they belong—on an equality basis—that is," answered the "She" composer.

"In other words, you have suffragetized the book," replied the Don.

At this moment the burly form of the pianist Van Twiller was seen to emerge from the bevy of feminine loveliness and waddle toward the Don. Van Twiller's figure had settled down somewhat unevenly, due to more food and less exercise than the human system requires. His complexion, too, had become misplaced—settled down, so to speak, till the hair of his head had grown down to his eyebrows, the white of his forehead had got shifted to his cheeks, and the ruddy bloom of his cheeks had somehow become concentrated at the end of his nose. There were evidences also that much of his dinner, intended originally for the inside of his stomach, had been deposited on the outside—caused, no doubt, by the narrowness of the knife by which the glutinous mess had been transferred from the porcelain to the human receptacle.

"I am extremely sorry I cannot dine with you today," replied the Knight, excusing himself from the pianist's pressing invitation; "besides, I never eat at a German restaurant, because, you see, I cannot speak German."

"Vell, vot the diffrence is dot already?" exclaimed Van Twiller.

"Why, I maintain that no man should eat German dishes unless he speaks German; because only the German language can give the stomach sufficient exercise to digest German food. Speaking the English language in the throat, or the American language in the nose and front teeth, will not give the muscles of the stomach sufficient work," explained the Don to the Van.

"Und I haff a leedle indeegeson 'already yet," mused the pianist, placing his hand in arpeggio position on that part of his stomach which was farthest north when he had his back to the equator.

"Of course you have indigestion. If you hadn't you wouldn't have composed that sonata you played," replied the heartless critic.

CLARENCE LUCAS.

### A Musician's Ready Wit.

Edmund Severn, the New York violinist and composer, is quite as famous for his wit as for his artistic accomplishments. The following anecdote proves the truth of "Brevity is the soul of wit," and also that wit is a natural, not a cultivated, art. Not long ago Mr. Severn was expatiating to an audience upon some of the characteristics of violin playing when a passing automobile, discharging a series of most unmusical sounds, threatened to distract the attention of the listeners. As quick as a flash, and contrary to what one would naturally expect a speaker to do under the circumstances, Mr. Severn turned in the direction from which the noise came and in his inimitable comic manner called out, "Oh, shut up!"

### Sciapio Notices.

Michel Sciapio, the brilliant young violinist, played not long ago in St. Johns, N. B., and at Amherst, Mass., receiving the following newspaper recognition:

One would never realize the wealth of music that is in a violin until he has the pleasure of listening to such a virtuoso as Michel Sciapio. He played the Bruch concerto and a group of small numbers, the interpretation of which held the audience spellbound.—St. John's Telegram.

It is difficult to speak in moderate language of the brilliance of Michel Sciapio; the audience never tired of hearing him. The audience was a bit merciless, but the desire to hear such wonderful playing is almost a legitimate excuse. His program consisted of the Paganini concerto and a number of small pieces.—Amherst Daily.

# PHILADELPHIA

Philadelphia, Pa., February 23, 1913.

Three symphony concerts and six operatic performances, among which was an American premiere, somewhat quelled the host of less pretentious, though frequently, equally fine musical events which usually closely follow the end of the opera season.

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Returning from a triumphant tour, which included concerts with Ysaye as soloist, at Washington on February 13; at Springfield, with Sembrich and Amato as soloists, on February 18, and at Reading on February 19, the Philadelphia Orchestra appeared at the Academy of Music, Friday afternoon and Saturday evening, in the following program of novelties:

Overture, Euryanthe .....	Weber
Unfinished Symphony .....	Schubert
Siren .....	Gliere
(First time at these concerts.)	
Valse Triste .....	Siberlius
(First time at these concerts.)	
Praeludium .....	Jarnefelt
(First time at these concerts.)	
Huldigungs Marsch .....	Wagner

None of the novelties contributed to the program by these modern masters of Northern Europe were of paramount importance; but inasmuch as they exemplified modern methods as practised by competent and representative composers, they were bound to be of interest. Each made its own distinct appeal and each was heartily applauded. The program as an entity was one of the most pleasing in choice and arrangement, of the year. Opening with the beautiful "Euryanthe" overture of Weber, Stokowski then interpreted the Schubert symphony. The three novelties of the program followed in quick succession, and finally, as if to warn his listeners of the danger of program music, Stokowski gave a spirited interpretation of the "Huldigungs March." Easily the most impressive of the novelties was the "Siren." The work is vividly pictorial and is concerned with the fell operations of the classical sea nymphs, to resist whom Odysseus stopped the ears of his crew with wax. The program notes tell us that the work depicts "The Sea—the island of the Sirens—The approaching vessel—The song of the Sirens—The wreck of the ship." An unusual range of instruments, in which two harps figure prominently, is employed by the composer. The Sirens' motive is charmingly wooing, and breaks through the sounds of the sea with a compelling

vehemence. Though in many respects a typical program piece, "Siren" escapes almost all that is objectionable in that type of music and offers truly poetic and masterful ideas. It was easily the most popular offering of the concert.

The Sibelius number was also warmly received. The wonderful polyphony and quaint dance-like melodies of Jarnefelt's "Praeludium" also won favor at both concerts. From the present outlook the gala orchestra concert of the year will be the appearance of Ysaye next week. Mayor and Mrs. Blankenburg, with a group of friends, and Provost Smith and Mrs. Smith, of the University of Pennsylvania, have expressed their intention of attending the concert on Saturday evening. The program follows:

Overture, The Magic Flute .....	Mozart
Concerto No. 3, in G major for violin and orchestra .....	Mozart
Eugen Ysaye.	
Variations Enigma .....	Elgar
(First time at these concerts.)	
Concerto in D major, for Violin and orchestra .....	Beethoven
Eugen Ysaye.	

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The fourth concert of the Boston Symphony Orchestra in the Academy of Music last Monday evening was signalized by the Philadelphia debut of Max Pauer. Here, as in New York, Mr. Pauer made the choice for his debut of the Mendelssohn G minor concerto. The remainder of the program was devoted to Mozart, Wagner and Strauss. But despite Pauer's singular choice of a vehicle, his performance was an unqualified success. His fame had preceded him and much was anticipated by the local audience, but that he more than fulfilled the brightest expectations was evidenced by the prolonged applause when he arose from his chair after completing the four movements in one sitting. The programs was as follows:

Symphony, C major, Jupiter .....	Mozart
Siegfried Idyl .....	Wagner
Concerto No. 1, in G minor .....	Mendelssohn
Piano and orchestra.	
Till Eulenspiegel .....	Strauss

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The Minneapolis Symphony Orchestra appeared here last Wednesday evening with Tina Lerner, the Russian pianist, as soloist. The Minneapolis Orchestra is a well disciplined and completely equipped organization, led by Emil Oberhoffer, a conductor of the first rank. It is finely proportioned and its choirs, individually and collect-

ively, deserve the hearty applause which was theirs last Wednesday evening. Tina Lerner, the charming and petite pianist, has grown considerable since her last appearance here in recital. Her interpretation of the Tchaikowsky concerto was one of fine intelligence. She, too, amply deserved the hearty acclaim and many recalls which greeted her work. The program follows:

Overture, Egmont .....	Beethoven
Symphony No. 1, C minor .....	Brahms
Concerto for piano and orchestra, No. 1, B flat minor .....	Tchaikowsky
Tina Lerner, soloist.	
Finale, Rheingold .....	Wagner

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The Choral of the Matinee Musical Club, an organization unique in scope and influence in this part of the country, held its annual concert in Witherspoon Hall last Tuesday evening. From an artistic standpoint the affair was more than an ordinary success. The first part of the program was devoted to choruses and a group of solos by Helen Bentz, Elizabeth Porte Earle and Mary Newkirk. Henry Hadley's cantata, "A Legend of Granada," constituted part two of the program. Dr. H. S. Lipschutz sang the prologue to "Pagliacci" with fine effect, and Dorothy Johnstone Baseler's harp solo was no unimportant feature of the evening. Clarence H. Bawden and Dorothy Goldsmith assisted at the piano and Helen Pufaski Innes conducted.

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The Soiree Musicale, in which Karl Schneider presented Elsa Lyons Cook last Friday, attracted a well known group of local musicians to the studio of Mr. Schneider, at 1705 Chestnut street. The program follows:

Tre Giorni Son Che Nina .....	G. B. Pergolesi
Lasciatemi Morire .....	C. Monteverdi
Se tu M'Ami .....	G. B. Pergolesi
Andante Cantabile, from string quartet, op. 18, No. 5 .....	Beethoven
Aria from La Forza del Destino .....	Verdi
My Heart Ever Faithful .....	J. S. Bach
Cello obbligato, Alfred Lennartz.	
Ave Maria .....	Bach-Gounod
Violin obbligato, F. Wilson Cook.	

Andantino.	
Leggiero e Presto, from string quartet, op. 5 .....	G. W. Chadwick
I Send My Heart Up to Thee .....	Mrs. H. H. A. Beach
By the Murmuring Stream .....	Tchaikowsky
The Children's Prayer .....	M. Reger
Song of the Ghawazee .....	Weingartner
The Firefly (from the Songs of India) .....	G. Bantock

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The Manuscript Society gave a private concert Thursday evening in the rooms of the Musical Art Club. The composers represented were: Henry Albert Lang, winner of the first prize for chamber music in the contest of the National Federation of Clubs two years ago; Agnes Clune Quinlan, Letitia Radcliffe and Heinrich Pfizner.

HAROLD P. QUICKSALL.

# WASHINGTON

The Kenesaw Apartment,  
Phone, Col. 3098,  
Washington, D. C., February 14, 1913.

The third of the Washington Symphony Orchestra concerts was given on Tuesday, February 11, at the Columbia Theater, and proved to be one of the best if not the most successful and artistic concert of the series. The marked improvement of this orchestra under the masterly poetic leadership of Heinrich Hammer is most gratifying to those in Washington who are earnestly striving to assist him in the work nearest his heart, viz., the accomplishment of a permanent orchestra with an endowment fund, which would enable him to eliminate all opposing forces to sincere and artistic work. The musical situation in Washington is most discouraging because of the apathetic attitude of the wealthy society element toward the orchestra. In Heinrich Hammer, Washington has a man who has directed some of the leading orchestras in Europe, who has been intimately associated with leading musicians abroad, including Nikisch, a man who is willing, for artistic and civic reasons, to give his time and very best efforts to the orchestra, but, so far to what purpose? We have singers and musicians here in Washington who can vie with the best, but they have the local stamp, and America has yet to rise above the attitude of awe displayed toward foreigners or those socially conspicuous. It must be granted, of course, that Washington is consumed by the political and social fever, but there is a certain element in Washington society whose civic pride, if not its artistic, should be aroused. The symphony program under discussion, was unique and full of interest. Helen Donohue DeYo, Washington's leading and favorite soprano, both in church and concert work, appeared as soloist, singing the Scene and Aria, "Ah Perfido," Beethoven. Mrs. DeYo's voice is of rich, round and even quality, with the added advantage of broad possibilities, as the voice has had but little training. Her German and Italian diction is noteworthy, and other assets are keen

intelligence and a magnetic personality. The third number of the program was a Suite Characteristique, by A. Tregina, a member of the United States Marine Band and an American, though of Latin descent. Mr. Hammer, in allowing this work to be played by his orchestra thereby acknowledges it to be a piece of worth. It is a composition written in four parts, probably the best being the third, "Lamente Persane." Mr. Tregina is a student of Mr. Hammer's.

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America's great pianist, Ernest Schelling, gave a wonderfully played Chopin-Liszt program in the Columbia Theater on Wednesday, February 12, before all Washington society and a large number of musicians. Mr. Schelling's playing is most poetic, though one must thoroughly grasp the power of the man in order fully to appreciate the repressed spiritual side of his readings. This concert was one of the delights of a well filled season of musical events.

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Yesterday, February 13, conflicting events divided the interest of society and musicians between the recital or musical tea given at the Willard, under the management of Katie Wilson-Greene, with Christine Miller, contralto, as soloist, and the Ysaye-Philadelphia Orchestra Concert at the New National. Leopold Stokowski made his first Washington appearance as conductor of the Philadelphia Orchestra, and was received with great appreciation, an appreciation which should encourage the management to continue with these concerts in Washington, as the house was practically sold out.

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It is earnestly desired that Mrs. Greene arrange for another concert for Miss Miller, as the little we were able to hear of this singer was most pleasing. Miss Miller's artistic use of her beautiful contralto voice was

most grateful in the Cadman group, which was written for her.

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Mrs. Huron Lawson, soprano and one of Washington's charming singers, returned from her successful concert tour in Pennsylvania, only to leave at once to fill some splendid engagements in Virginia, Tennessee, and North Carolina.

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Marie Rappold will be heard in Washington next Sunday night for the first time since her appearance here in opera several years ago. Madame Rappold is under the local management of Mr. Radcliffe, the local manager of the New York Philharmonic Orchestra.

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After the success last week of Mary Garden in "Tosca," every one is keyed-up for the opera this afternoon with Madame Tetrazzini as the star.

DICK ROOR.

## Caroline Mihr-Hardy Sings in Brooklyn.

Caroline Mihr-Hardy sang with great success at the Brooklyn Choral Art Club's initial concert, week before last at the Brooklyn Academy of Music. The concert was under the conductorship of G. Waring Stebbins, and the Brooklyn Eagle has this to say regarding the soloist:

Madame Hardy's fine voice was heard in "The Queen of Sheba" cavatina, by Gounod. It was given with the dramatic sweep and sweetness of which Madame Hardy is mistress and, later, she contributed a group of songs which were particularly acceptable. They were: "Im Herbst" by Franz, "Sonntag" and "Der Schmidt" by Brahms and "Inter Nos" by MacFadyen. . . . The closing number was Max Bruch's "Jubilate, Amen," which Madame Hardy gave with the choristers, her voice ringing out above theirs in splendid vocal form. (Advertisement.)

## Pilzer Recital Program.

Maximilian Pilzer gave a recital at Carnegie Hall, New York, last evening, when the violinist played the following program:

Sarabande and double .....	Bach-Schumann
Concerto in B minor .....	Saint-Saens
Bohemian Dance .....	Randegger
Plaintes Arabes .....	Mubay
Hungarian Dance No. 2 .....	Brahms-Joachim
Faust Fantasia .....	Wieniawski
Liebeslied .....	Maximilian Pilzer
Caprice Walze .....	Maximilian Pilzer
Introduction and Jota .....	Soruste



## Culp, Clement and Holding with the Rubinstein Club.

Once again the capacity of the large ballroom at the Waldorf-Astoria was taxed by a brilliant audience assembled to hear great solo artists assist the Rubinstein Club of New York. The midwinter concert took place Tuesday evening, February 18. Julia Culp, the renowned Dutch lieder singer; Edmond Clement, the famous French opera tenor, and Frankling Holding, the gifted American violinist, assisted the club. The following program was presented under the direction of William Rogers Chapman:

The Dance	Moszkowski	(Arranged for chorus by Anthony Richards.)	Rubinstein Club.
Romance in G major	Beethoven		
Zephyrs	Hubay		
Rondo capriccioso	Saint-Saëns		Franklin Holding.
Gently Fall the Shadows	Albert Miltenberg		
Mammy's Lullaby	Dvorák-Sorosa		Rubinstein Club.
Es Blinkt der Thau	Rubinstein		
Der Asra	Loewe		
Mädchen sinf der Wind	Loewe		
Ave Maria (by request)	Schubert		
Elegy	Julia Culp		
The Swan	Massenet-Spielter		
The Two Clocks	Saint-Saëns-Spielter		James H. Roger
	Rubinstein Club.		
Rondel	Dubois		
Romance	Debussy		
Menteuse	Massenet		
Mignonne	Bruneau		
	Edmond Clement.		
A Winter Night	Paul Bliss		
	Rubinstein Club.		
Incidental solo, Helen Brown.			
Beauteous Morn	Edward German		
	Rubinstein Club.		
Widmung	Schumann		
Mondnacht	Schumann		
Der Schmied	Brahms		
Vergebliches Ständchen	Brahms		
	Julia Culp.		
Albumbblatt	Wagner		
Spanish Dance, Romanza Andaluza	Sarasate		
Scherzo Tarantelle	Wienawski		
	Franklin Holding.		
Serenade	Schubert-Watson		
	Rubinstein Club.		
Violin obligato, Franklin Holding.			
Guillot Martin	Harmonized by Perillou		
Amadis	Lully		
Chant de Trouvere	Harmonized by Kurt Schindler		
Les Filles de la Rochelle	Harmonized by Tiersot		
	Edmond Clement.		

### Elliott Schenk's Pupil Conducting.

Elliott Schenk is a teacher of orchestration and conducting, who has the opportunity of giving his pupils practical experience. As a result of his methods, one of Mr. Schenk's most talented pupils, Philip James, has just been engaged to take Mr. Schenk's place as conductor of the Little Theater fairy play "Snow White."

For several weeks past Mr. James has conducted most of the performances of this difficult work. Next week he takes sole charge. Since Mrs. James has been studying with Mr. Schenk he has made strides in many directions of musical life. His compositions are published by Schirmer, Novella and other houses.

### Thomas Egan's Boston Concert.

Thomas Egan (Egani), the noted Irish tenor who is concertizing in America this season, will appear in Boston, assisted by his company, on April 13, the date having been changed from March 23. Mr. Egan has had a very strenuous Western tournee and is about to begin a tour of the East which will conclude with a concert in New York at the end of the season.

The appended press notices tell of Mr. Egan's success at Waterloo and Burlington, Ia.:

Thomas Egan . . . who has won fame on the Italian stage has received much flattering praise and much was expected of him. And he did not disappoint his hearers. He has learned how to sing, and he has marvelously clear enunciation, an agreeable stage presence and a most winning smile. But after all the voice itself is the thing in this case. It has the power, the resonance, the penetrating quality which are indispensable for grand opera. But it has, better than all else, that smooth, caressing truly human and genuinely Irish quality that speaks to the heart. It would not matter to the hearer in what language the text were written, Thomas Egan would reach the tender spot in the hearer's anatomy, with that appealing, melodious voice. It is a grand gift, and he that has it, is to be envied indeed. Not for what it may bring him, but for the pleasure, the pure delight that he can give to many thousands.—Burlington (Ia.) Gazette, November 20, 1912.

Hundreds of music lovers listened, marvelled and applauded at the theater last evening, when Thomas Egan and his celebrated company of artists gave a superlative program of opera selections. Mr. Egan came heralded as the greatest Irish tenor of his day, and he did not disappoint. Of course much was expected of him, but he even surpassed the highest expectations of any who heard him last evening.

To attempt to describe Thomas Egan's voice in cold type would result in failure. He must be heard to be appreciated. Clear

Slumbering of the Madonna	Colin Taylor
	Rubinstein Club.
Semi-chorus sung by Mesdames Feckheimer, Otis, Self and Brown.	
Bois épaïs	Lully
Mignonne	Weckerlin
At Parting	Rogers
Long, Long Ago (English folksong)	H. Purcell
	Julia Culp.
Roumanian Love Song	Samuel Richards Gaines
	Rubinstein Club.

Both Madame Culp and Mr. Clement have given recitals in New York this winter, and in the case of each singer their numbers at the Rubinstein concert last week were heard at their own recitals. Madame Culp sang with ravishing beauty of voice and the art that is ennobling. Her voice moves by its soulfulness, and the singer's magnetism is compelling. Of this Dutch artist it has been said "it is hard to keep from overleaping the limits of rational language when writing about her." She is a marvelous singer, who ever gives joy to those privileged to hear her.

Mr. Clement is another singer over whom listeners go into raptures. He represents the best traditions of the French school, with its rare refinement and elegance. He is the beau ideal of romantic tenors, and his interpretations of the old songs of France have awakened a new love of these treasures that sprung from no one knows where, unless we credit their birth to the gods themselves. Last Tuesday evening Carlos Salzedo, harpist, of the Metropolitan Opera Company Orchestra, assisted Mr. Clement in several songs, enhancing their fragrant charms.

Mr. Holding's violin numbers provided the contrast needed in a night when the singer's claim so much attention. This young American artist is a player of musicianly caliber, possessing finely schooled technic and flawless intonation. Holding excels, too, as an interpreter of the different schools, and, above all else, one is impressed by the warmth and bigness of his tone.

All the artists of the night had ovations and encores were demanded. In a report of this kind more detailed criticism of the compositions is impossible. But all who had a share in the concert merit congratulations. The singing by the club was well balanced and notable for tonal volume and excellent attack. But the program was too long.

as a bell, appealing and melodious, it has power to dampen the eye or create a smile. His is a voice of particular pleasing variety. His "La Siciliana" opening the program was sung behind the scenes, and as the delicious strains died away into nothingness, suggestive of a perfect echo, the audience remained as if under a spell, too enraptured almost to applaud.

Mr. Egan was particularly at home in his Irish ballads. His rendering of "The Minstrel Boy" was endowed with a fire and en-



THOMAS EGANI AND "TIPPERARY."  
His famous Irish fox hunter. Taken last summer at Thurles, Ireland.

thusiasm that thrilled every heart, and more especially those of Irish descent and nativity in the audience. And a bit of moisture was apparent on many an eyelash, as memories of the Emerald Isle were brought up when Mr. Egan sang with much feeling, "Has Sorrow Thy Young Day Shaded?"—The Waterloo (Ia.) Times-Tribune, December 4, 1912. (Advertisement.)

## ELLA BAGHUS-BEHR

Planist, Teacher, Vocal Coach, Accompanist  
Reference: Louise Homer, Frederic Martin  
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Becker's concerto is unquestionably above the average. The composer has a splendid technique and much temperament.—New York Evening Telegram.

He gave an excellent performance of the Waldstein sonata. There was poetic feeling in this and the other numbers.—New York Times.

A more complete apprehension of the composer's content of the Waldstein sonata has not been heard here for many a moon.—Boston Transcript.

Mr. Becker is a great technician and a thinking artist.—National Zeitung of Berlin.

A virtuoso equal to the highest demand.—Neueste Nachrichten, Munich.

Deep feeling pianists like Mr. Becker are rare.—Dresden Journal.

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## BOSTON SYMPHONY ORCHESTRA CONCERTS.

Thursday evening, February 20, and on Saturday afternoon, February 22, the Boston Symphony Orchestra, under the direction of Dr. Karl Muck, gave its fourth pair of New York concerts for this season in Carnegie Hall. The programs covered the entire range of orchestral music with splendid examples of the old classics of Bach and Mozart, the later classics of Beethoven and Brahms, the three periods of romantic music represented by Weber, Berlioz and Strauss, and a nondescript novelty by Lendvai.

Perhaps the most noticeable departure from the ordinary performances of Bach and Mozart was the deliberate tempo that Dr. Muck chose for several of the movements which are usually played considerably faster. There is no question but that the conductor was right; for it is certain that the gavotte, bourée, gigue, of Bach, and the minuet of Mozart lose all their Old World characteristics and their genial nature when they are played hurriedly in the modern bustling manner. The overture to "Der Freischütz" was also taken at a much more deliberate pace than is customary. Dr. Muck infused an unusual amount of breadth and grandeur into this old familiar overture which made it sound like a novelty. It seems absurd to speak of "Der Freischütz" interpretations at this date, but the manner in which the conductor lifted this hackneyed work out of the ruts of conventional performance and practically reconstructed it, presumably according to the

composer's intentions, is worthy of any panegyric the critic might write.

The two works which marked the climaxes of their respective programs were Strauss' "Till Eulenspiegel," on Thursday, and Brahms' variations on Saturday. It is impossible to believe that a better interpretation and a more humanly perfect performance could be given of these masterpieces. The Brahms variations are, of course, more difficult to make clear and intelligible to the public than the more brilliantly scored and less contrapuntal Strauss rondo is, and there are probably more conductors who can give a finer Strauss performance than a convincing interpretation of Brahms. Dr. Muck is certainly equal to the requirements of either of those composers. And his appearances in New York must eventually have great influence in spreading the cult of Brahms. Now the breadth and depth of a musician's culture can be gauged by his ability to understand and enjoy the great works of Brahms. Of that there is no doubt. But Brahms, more than any other great composer, demands unusually fine interpretation, such as Dr. Muck, Nikisch, Richter, and a few other great conductors can give. The usual Carnegie Hall performances of Brahms—such as the New York public were called on to endure during a recent Brahms festival, for instance—only make enemies for the great composer. It is to be hoped that those critics whose opinion about Brahms was formed by the Brahms performances of twenty or thirty years ago were all in Carnegie Hall on Saturday afternoon when a great composer, a great conductor, and a great orchestra made up a triune perfection

which will long be remembered by those who had the privilege of hearing the Brahms variations.

The Lendvai symphony, which received its first New York performance on Thursday evening, caused a very generally expressed wish that the first performance was to be the last. It is reasonable to suppose that the conductor and orchestra that gave such superb performances of Weber and Strauss a little later in the evening also played Lendvai's charivari correctly. But whether it was the correct thing to play is, of course, a matter of opinion. A work like that ought to be put at the end of the program so that those who happened to be overcome might be removed without serious disturbance. Perhaps the work sounds better in an empty hall. Lendvai is reported to have studied with Puccini, but it would be unfair to Puccini to blame him for the "linked triteness long drawn out" of the so called symphony in D major. It begins with organ and harp, ineffectually, however, because there is nothing in the musical ideas to warrant such a departure from the standard symphony orchestra. Nor would the themes sound any better if the composer had called for two organs and one harp. Banjo, bones, and a tin flageolet would do ample justice to some of the tunes of this work. But this Hungarian pupil of Puccini piles all manner of sounds in this cacophonous structure. Groups of instruments are divided and subdivided, strange instruments wander about among the legitimate members of the orchestra, tripping and stumbling over discords and treading on harmonic corns with a vengeance. Then the instruments went two by two into a kind of musical ark and were swept away by the deluge. It is a cheap kind of ingenuity to combine and contrast a lot of odd instruments. Anyone who knows the orchestra can do that. Any painter can put on his canvas a little squirt of paint from each one of his tubes. The real difficulty, of course, is to make a highly satisfactory scale of color, and to combine the various instruments into a beautiful sound. Such a mixture as an English horn solo accompanied with sustained organ chords, sustained violin notes, tinkles from the glockenspiel, harp embroideries, and a pizzicato counterpoint for the double bass, does not make a pleasing compound. There is too much artificial ingenuity about it, and not enough judgment displayed in selecting what is sufficient and rejecting what is not only superfluous but confusing. The over elaborate orchestration could easily be excused or ignored if the composer had anything to say. His poverty of thematic material of value only serves to accentuate the extravagance of orchestral color, and reminds one of a very plain and unattractive girl decked out in paint and overdressed.

Beethoven, Wagner, Strauss, have all been accused of extravagant orchestration. So Lendvai is in the same boat with these three great composers, so far as criticisms go. He must therefore continue to compose until he produces a work that will put him in the great composer class without any help from those who criticize his orchestration.

The program of the two concerts follow:

### THURSDAY EVENING.

Symphony in D major, op. 10 ..... Lendvai  
Andante Religioso.  
Con moto.  
Mesto ed assai tranquillo.  
Vivace.

(First time in New York.)

Overture to the opera Der Freischütz ..... Weber  
Till Eulenspiegel's Merry Pranks, after the old fashioned roguish manner, in rondo form, op. 28 ..... Strauss  
Overture to the opera Benvenuto Cellini, op. 23 ..... Berlioz

### SATURDAY AFTERNOON.

Symphony in G minor No. 2 (K. 550) ..... Mozart  
Suite in D major, No. 3, for orchestra ..... Bach  
Overture.  
Air.  
Gavotte No. 1, Gavotte No. 2.  
Bourrée.  
Gigue.

Variations on a theme of Joseph Haydn, op. 56a ..... Brahms  
Overture to Goethe's Egmont, op. 84 ..... Beethoven

### Gina Ciaparelli-Viafora Recital.

The recital given by Gina Ciaparelli-Viafora, assisted by Salvatore Giordano, tenor, at Aeolian Hall, New York, Wednesday evening, February 19, attracted a large, fashionable and enthusiastic audience. Madame Ciaparelli-Viafora has a beautiful voice, trained in the best manner and tradition of true bel canto, and prefers naturally Italian music, as evinced by her programs.

The first group was made up of old Italian songs, composed between the sixteenth and nineteenth century; the second group contained two arias from Mozart and two modern French songs. Later the artist was heard in two groups of modern songs, one being especially interesting, by Aldo Randegger. Madame Ciaparelli-Viafora was most successful in all of them, and added as an encore the old favorite, Tosti's "Goodbye."

Signor Giordano possesses a pleasing tenor voice, and sang besides an aria from "Manon," a spirited song "Lolita," from Buzzi Peccia, and also was heard in a duo from "Tosca" with Madame Ciaparelli-Viafora.

Max Liebling assisted the singers with his customary efficient and discreet accompaniments.

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**Frieda Hempel's New York and Boston Notices.**

Frieda Hempel, the brilliant coloratura soprano of the Metropolitan Opera Company, New York, has also sung in Boston with marked success. Some extracts from reviews in the New York and Boston papers are appended:

At the season's second performance of "Traviata" in the Metropolitan Opera House last night, Frieda Hempel not only confirmed, but surpassed the excellent impression she had already made in a role which has revealed her thus far at her best. As she showed once more, the German prima donna, quite properly, does not utilize the music of Violetta merely as a vehicle for coloratura fireworks. She conceives the heroine of Verdi's opera as a lyric soprano part, which unquestionably was the composer's intention, and lays as much stress on the dramatic features of her impersonation as on the purely musical ones.

Madame Hempel is peculiarly fitted by nature and training to interpret Violetta. The scope, elasticity and expressive power of her voice, so full and forceful throughout its normal range, but capable of expansion into extraordinary tonal altitudes; her unusual histrionic ability; her temperament and fervor; her imposing stage presence—all these qualities and others besides enable her to give the most convincing and moving portrayal of la Dame aux Camélias presented on the local operatic stage in recent years.

The two famous arias of the first act she gave again last night in a way that held the attention and gripped the feelings, accompanying her singing with significant and dramatically illuminating action. Particularly striking was the effect she produced just before the final buoyant cry of "Sempre Libera," when she flung her fan to the rear of the stage with a sweep of the arm, accompanying this violent gesture with an outburst of ironic laughter.

The soprano obtained even finer results in the scene with Alfredo's father, infusing into her singing as well as her acting a note of tragedy and pathos that went straight to the heart. No wonder she was recalled again and again after the fall of the curtain with Pasquale Amato, who repeated his manly and dignified impersonation of the elder Germont, and Umberto Macnez, who appeared once more as the unfortunate hero of the drama.—New York Press, February 2, 1913.

The old time favorite, glorified by memories of the art of such great singers as Patti, Gerster and Sembrich, seems to keep a firm hold on public favor, and it is likely to do so as long as there are singers who can impersonate Violetta with as much charm as Frieda Hempel.

The role has not been joined in opera-goers' minds with the names of German singers, but in it Miss Hempel has thus far achieved her largest success with the public. Her debut was made at a time when she had not recovered from an illness and a subsequent passage across the Western ocean when that unruly body of water was in an especially turbulent mood. It was not till she sang Violetta for the first time here that she convinced opera-goers that she was an artist competent to excite their enthusiasm.

This was the case in spite of the fact that in the role of Rosina in "Il Barbiere di Siviglia" she gave an exhibition of coloratura singing of an unusual variety. But in Violetta she has presented a picture of attractive womanhood garbed in highly effective costumes and has acted with vivacity and with dramatic significance. The music brings out the best qualities of her voice and she sings it with elegance, spirit and authority. Last evening she was in full command of her vocal powers and made no hesitation about such upward flights as that to the high E flat in the closing measure of "Sempre libera."—New York Sun, February 2, 1913.

Frieda Hempel's voice, we are pleased to state, is showing steady improvement in power, beauty of tone and serviceability. While the extreme high tones are not as yet perfectly satisfactory, the remainder has lately disclosed renewed powers which now prompt the belief that this admirable artist will very soon be in full possession of her best vocal equipment.

On Thursday afternoon Fraulein Hempel's singing of the music allotted the Queen of the Night in "The Magic Flute" and the Arditto waltz song, "Il Bacio," in "The Barber of Seville," on Friday was the most satisfying yet provided here. There was a vibrancy, a body of tone and a certainty of delivery justifying belief that she will prove a distinguished vocalist in roles written for lyric sopranos in which florid measures have very little if any part.—New York World, January 26, 1913.

"La Traviata" is no longer an inspiring work, but there were three features last night which went far toward making a new reason for enjoyment of the old Verdi work. Foremost among these was the brilliant Violetta of Madame Hempel, supported by Amato's Germont and Mr. Sturani's very able treatment of the entire performance. Not until last night had New York heard Madame Hempel sing. There was ever present a constraint which it seemed impossible for her to throw off, but when she stepped into the picture last night there were freedom and brilliancy which manifested themselves in her voice instantly. Vocally as well as from the histrionic side she made as strong an appeal as has been made from that stage in a long time. Madame Hempel was radiant in her costumes.—New York Evening Mail, January 30, 1913.

When the curtain rose on the gardens of Chenonceaux, Miss Hempel was revealed as Marguerite de Valois. Immediately she broke into one of the most famous and most familiar arias in the opera. As she sang the tension was relieved, and the listeners sank back and drank in the pure beauty of the golden voice, satisfied that, at last, the Metropolitan Opera House has again a lyric soprano worthy of its traditions.

Miss Hempel has youth, comeliness, a gracious presence and, above all, a beautiful voice, mellow in quality, admirably produced, flexible as a bird's song and quite extensive in range. The lower register is rather limited, but is well produced. In the concerted number that closed the act her voice rang out clear and true above her companion singers and the full chorus.

Then there were curtain calls in plenty and flowers in unconsidered profusion to mark the new singer's triumph. It was the more noteworthy in view of Miss Hempel's recent illness and her rough voyage over the ocean.—New York Evening Telegram, December 28, 1913.

In New York they have a statute, we believe, that no one shall sing Rosina until she is over forty. But we confess that we were glad to hear a young and fresh voice in the part, and to have a pretty face and piquant action added to the vocalism. Miss Hempel has excellent control of her voice, and in spite of all the high passages, she never forces it. Her high staccato and her runs are worthy of great praise. At first her trill was indecisive, but in the singing lesson this defect disappeared. The intonation is always good. In the singing lesson she introduced Arditto's "Il Bacio" waltz, which belong to the antediluvian age of music, and she resolutely declined an encore. All in all, a fine artist, a dainty and intelligent actress and a popular success. She is a Rosina that we shall always remember with pleasure.—Boston Advertiser, January 21, 1913.

Frieda Hempel came, sang and conquered.

That sums up the story of the Boston debut of the distinguished German cantatrice at the Opera House last night.

Her Rosina was the most brilliant feature of a performance of Rossini's "Barber of Seville" that kept a very large audience in good humor from first to last.

The comedy laid on thickly by most of the other singers evidently compensated for vocal deficiencies which the music of Rossini—and all the other composers who labored in the heyday of bel canto—discloses pitilessly.

Altogether it was a lively and vigorous performance, such as might be expected in any first class opera house nowadays; but the distinction of it lay in the phenomenally sparkling vocalization of the new Rosina. The music is difficult enough when sung in the usual form, but last night Madame Hempel embellished and ornamented it in the classic coloratura style, giving an exhibition, especially in "Una voce poco fa" that for agility, facility and purity of intonation has not been matched in this city for many a season.

She was naturally nervous at the opening of that celebrated aria, but this feeling soon disappeared, with the result that the warmth and beauty of her lower and middle tones, the unusual breadth of her style and the crystal clearness of her staccato revealed themselves splendidly, to the intense enjoyment of the audience. Her middle voice is remarkably beautiful.

But besides these accomplishments Madame Hempel displayed a dignity and charm of personality that also contributed much to the success she achieved at her debut.

In some ways she reminded opera-goers of Madame Sembrich, the best Rosina of the last decade; but her vocal brilliancy is all her own. It happens to be particularly suitable to "The Barber of Seville," and that was what made the performance last night one of the notable events of the season and a genuine triumph for the newcomer from the Kaiser's own opera house.

In the lesson scene she introduced Arditto's richly embroidered waltz song, "Il Bacio," arousing enthusiasm that seemed for a time likely to overthrow the non-encore rule.

Madame Hempel herself said between the acts that this was the most appreciative audience she had met since leaving home. It was a telling glimpse of the city that she got from her taxi Sunday afternoon as she rode across town from the station, when she remarked that Boston seemed more like Europe than any other city she had visited on her American tour.—Boston Journal.

(Advertisement.)

**Harrison Wall Johnson's Minneapolis Recital.**

Harrison Wall Johnson, who recently returned from a year's study with Busoni in Berlin, gave his second Liszt program before a large audience.

The musical critics of the Minneapolis Daily News wrote the following review:

One of the most ideally beautiful piano recitals ever heard in this city was the second Liszt recital given by Harrison Wall Johnson last evening to a capacity audience in the hall of the Minneapolis School of Music. As the complete Swiss Year of Pilgrimage was played in Mr. Harrison's first recital last November, this second Liszt evening brought the seven numbers of the Italian Year to their first hearing in this city. They were prefaced by the earnest variations on Bach's somber Mass themes, "Weinen, Klagen, Sorgen, Zagen," and the "Crucifixus."

Most concertgoers only know Liszt from his parade pieces, incessantly played, so it is a wonderful revelation to hear the fervent depth of these powerful variations and the delicate poetic romance of this Italian pilgrimage with the Countess d'Gault.

All this inward spirit of the mighty master was so brought out by Mr. Johnson that it was hardly possible to realize that such a genuine Liszt disciple can live right among us. (Advertisement.)

**Dalmores to Concertize.**

Charles Dalmores, the famous tenor of the Philadelphia-Chicago Opera Company, has made arrangements for a number of concert appearances during the season 1913-14 under the management of R. E. Johnson. The demand for Dalmores to be heard in cities which the opera does not visit has induced him to take this step.

At the close of the present season of the opera company in San Francisco, Dalmores will sing Siegmund in "Walküre" at Cincinnati, April 26, and return to Europe on the Kaiser Wilhelm II. April 29. He goes directly to

Paris to sing the roles of Herod in "Salome" and Samson in "Samson and Delila" at the Paris Grand Opera, and will create the leading tenor role in French in "The Jewels of the Madonna," under the direction of the composer, Wolf-Ferrari.

**Stillman Kelley's "The Defeat of Macbeth."**

Edgar Stillman Kelley's symphonic poem, "The Defeat of Macbeth," is to be performed at the next pair of Cincinnati Symphony Orchestra concerts, February 28 and March 1.

"The Defeat of Macbeth" is the last number in Edgar Stillman Kelley's symphonic suite, elaborated from his music to Shakespeare's tragedy. The idea of incorporating in a group of available concert numbers, the essence of music written for a given drama, has been successfully carried out by Grieg ("Peer Gynt"), Bizet ("L'Arlesienne") and other well known composers. "The Defeat of Macbeth," which is a brilliant symphonic poem, full of modern orchestral devices, was given with success by Emil Oberhoffer with the Minneapolis Symphony Orchestra two years ago, and the overture to the same work has appeared on the programs of Walter Damrosch, Arnold Volpe and other conductors.

**Maude Klotz in Washington.**

Maude Klotz, the young Brooklyn soprano, appeared as soloist with the Minneapolis Symphony Orchestra in Washington, on February 20. She sang "One Fine Day," from "Madame Butterfly," and this aria disclosed the singer's exceptionally beautiful voice and her admirable method of singing. In the climaxes she showed the clarity of her upper register, as the voice rang clear and true above the orchestral accompaniment. Recalled, Miss Klotz responded with an encore, singing charmingly "Spring," by Henschel. This was the soprano's second appearance with this orchestra, she having been the soloist at the concert given last season. The Washington Star, in its issue of February 21, stated that Miss Klotz has a voice of "much sweetness and clarity and as flexible as a bird's" apparently, as was shown in her encore number, Henschel's "Spring."

**By the Sporting Critic (7)**

Ernest Gamble, the popular singer, keeps a scrap book of "freak" notices, a compilation of unusual things said or done. From this book THE MUSICAL COURIER is permitted to clip the following notice:

The Ernest Gamble Concert Party appeared at the Empire last night before a large and select audience. There are but three artists, but they give a charming program. Mr. Gamble is the possessor of a bass voice of power and richness. The numbers he selects are largely in bravura style, and are given with a spirit and dash that touch the popular chord.

Frederick Morley is a master of the piano and can just everlastingly drag the insides out of the instrument. The Chopin number was a delightful number and ranged from the stately majesty of Niagara to the twittering babble of the farmyard spring.

Grace Jenkins is the violinist of the company. She played loud in the loud passages and soft in the soft passages. She is not as fierce as Kubelik, but she'll do.—Quincy, Ill., Herald. (Advertisement.)

**Rudolph Aronson's Memoirs.**

Under the title "Theatrical and Musical Memoirs," Rudolph Aronson has issued a very interesting volume, published by McBride, Nast & Co., New York. Mr. Aronson, whose activities in the musical world have been very extensive, has made his book interesting; it is well written and relates to many well known persons in the profession from the latter half of the last century up to the present time. Mr. Aronson has been a great traveler and has come into contact with many important people.

The volume, which contains nearly 300 pages, is beautifully gotten up and is illustrated with photographs of famous musicians and autographs.

**Klibansky Reception for Gerhardt.**

Mr. and Mrs. Sergei Klibansky gave a reception Friday evening of last week, at 212 West Fifty-ninth street, New York, in honor of Elena Gerhardt, the German lieder singer. A number of Mr. Klibansky's pupils were heard in German, French and English songs. Among the guests were Herwegh von Ende, Mr. and Mrs. Ernesto Consolo, McCall Lanham, Kate Chittenden, Matja von Niessen Store and Emma Loeffler.

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43 Boulevard Beauséjour,  
Paris, February 11, 1913.

Oscar Seagle was heard on February 6 at a concert of the International Musical Union, which was given at the Student Hostel. He sang the following selections:

Non piu andrai (Nozze di Figaro) .....Mozart  
Musette .....Seventeenth Century  
Tambourin .....Seventeenth Century  
Zwei Zigeunerlieder .....Vitezlav Novak  
Le Colibri .....Chausson  
Chanson de la Puce .....Moussorgsky



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Damask Roses .....Roger Quilter  
Let Miss Lindy Pass .....Winthrop Rogers  
Rhapsodie .....Campbell-Tipton

He was in splendid voice and won the enthusiastic applause which always greets his every appearance. His interpretation of the Mozart selection was particularly effective, his splendid technic and the exquisite quality and color of his voice being particularly applicable to this style of music. One of his most successful numbers was the passionate and brilliant "Rhapsodie" of Campbell-Tipton, a grateful and effective song with which a singer of Seagle's ability can make a wonderfully deep impression.

At the same concert Jean Verd, the pianist, played selections from Rachmaninoff and Chopin, also acting as accompanist. Both as soloist and accompanist Mr. Verd is well known and well liked. The fact that he speaks English also makes him one of the most popular teachers among Americans here. Mr. Verd is a pianist of sterling qualities. He won the first prize at the Conservatoire in 1907 and is one of the regular soloists of the famous Concerts du Conservatoire, the oldest and greatest orchestral organization in Paris. He has played with this orchestra under Marty and Chevillard. He also played the piano part of Paul Paroy's cantata for the members of the Institute when this group won the Grand Prix de Rome in 1911.

There is a rumor abroad that Emma Calvé is to start a school of singing at her chateau in Gascogne. She will accept only young ladies of great talent who are able successfully to pass certain difficult examinations. The idea is a good one (if there is really any truth in it.) But such schemes generally end in failure unless instruction is given free or at very reduced rates, because those

who have money frequently have no talent and those who have talent have very little money, which is an unfortunate division of things but cannot very well be overcome. It may be added also that those philanthropic people who would like only too well to help really talented young artists are often enough taken in by those who have plenty of push but very little real artistic ability, which is also unfortunate, but also cannot be helped. People who have been in touch with this art life for many years generally know that a combination of talent, energy, perseverance, health and common sense is so rare that it is wiser never to recommend any young genius to a protector. After all, the great artists are those who possess all of these qualities, and how many great artists are there compared with the numbers who think they are going to be great artists?

The Theater des Arts is giving an interesting program consisting of "Le Reve," by Guérinon, music by Gaubert; "L'Amoureuse Leçon," by Alfred Bruneau, and "Le Couronnement de Poppee," by Monteverdi (1567-1643), arranged by Vincent d'Indy. A description of this work will be found in any history of opera. It is said to be the earliest specimen of the music drama, though we would not recognize it as such today. Like all of these old masterpieces, this has only a historical value.

At the recent matinee musicale given by Mr. Campbell-Tipton, a number of this talented composer's works were given. Mr. Loyonnet played the brilliant and picturesque suite "The Four Seasons," a work that is pianistic in spite of its character of a tone-painting and its poetic charm.

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I may also add that it is also melodic in spite of these things, and those of my readers who are familiar with modern music will know exactly what I mean; for in these days when poetic value and color are made so prominent, instrumental and melodic value are all too often lost. It is a fact much to Mr. Campbell-Tipton's credit that he is not afraid to use the melodic vein with which he is gifted, and it must be added that this fact adds greatly to the intrinsic value of his music; for are we not all of us very tired of this modern music which lacks melody, rhythm and force, which lacks, in fact, every quality except those I mentioned above: color and poetry? Mr. Loyonnet is a pianist of brilliant attainments and gave a most effective rendition of these compositions. Gertrude Manning sang "A Spirit Flower" and "Rhapsodie" most excellently. She possesses a very beautiful voice and fine interpretative ability.

I had the pleasure last night of hearing a recital by a young man who is, even now, a very great artist indeed, and who should become in time one of the world's greatest. This is an unbiased personal opinion, and I give it for what it is worth. It refers to Arthur Alexander, tenor and pianist, who gave his first recital in Paris last evening. Alexander is a pupil of Jean de Reszke and, so far as perfection of style and beauty of tone are concerned, he is a worthy pupil of a great master. But he has also that which no teacher can give: a deeply musical nature. To hear him sing a program of songs to his own accompaniment is a genuine revelation and possesses a charm which could never be attained were he dependent upon an accompanist or were he himself any less musical. The ease with which he handles even the most difficult accompaniments—such, for instance, as Rachmaninoff's "Spring," proves sufficiently that technical difficulties mean nothing to him; but there is another quality in his performance, a certain enthusiasm and freedom, an unstudied buoyancy, which can only be due to a great musical instinct and took the audience by storm, winning the singer encore after encore. His program was as follows:

Caro mio ben .....Giordani  
Deh più a me non t'ascondete .....Bononcini  
Star vicino .....Salvator Rosa  
Vittoria! Vittoria! .....Carissimi  
Les Amours du Poète (Cycle de XVI Mélodies).....R. Schumann  
Automne .....G. Fauré  
Chanson triste .....H. Duparc  
Extase .....H. Duparc  
Mariage des Roses .....César Franck  
Les Cloches .....C. Debussy  
Mandoline .....C. Debussy  
Le Plongeur .....Widor

At the end of the sixteen songs of the "Amours du Poète" (which is French for "Dichterliebe") a very well known composer who was present expressed my own thought perfectly by saying: "That is the first time I ever heard those songs sung that I did not feel bored before the end of them." Exactly! Alexander has a personality and an evident love of the music that holds and charms one wonderfully. At the end of the recital the audience was unwilling to leave the hall until Alexander had sung as encores Rachmaninoff's "Spring" and repeated Debussy's "Mandoline," Widor's "Le Plongeur" and "Ich Grolle Nicht." It is such a rare and charming thing that a singer with a really fine voice can play his own accompaniments in this splendid way that I feel no hesitation whatever in predicting a very great future for this young artist. He possesses within himself a rare combination which is irresistible—and I may add in extenuation of this enthusiasm that several musicians of note who were in the hall last evening expressed exactly the same opinion.

Noel & Co. send me a newly published "Humoresque" by a young American pianist, Dent Mowrey, who has recently come to Paris after having finished his musical education in Germany. This composition shows a real musical invention of a rather popular order which the composer has tried to combine with a serious manner of construction. It is an attractive piece of music, but not entirely satisfactory because of this combination of contrary styles. But with the talent for invention which is back of it a little practice and experience should make of Mr. Mowrey a composer of real worth.

Durand & Fils send me a number of newly published compositions by French composers, some of which have been heard already in concert, and others entirely new. Among the latter "Sillages," three tone poems for piano, by Louis Aubert, are very remarkable both for the wealth and beauty of invention and the effective writing for the

piano. These pieces are large, brilliant, florid and very difficult.

Three pieces for piano by Marcel Grandjany: Arabesque, Pastorale, Impromptu; the first two quite simple, the third more difficult and pretentious. All three of these pieces show that peculiar tendency to deal in discords that are in no way attractive; I do not mean the manner of Debussy, Ravel and others of the French modern school, but of a certain number of composers who use discordant counterpoint, ill-defined harmonies and unusual chord progressions in a single key without modulation, which remind one of the harmonies of three centuries ago. I would not say a word about this were it not for the fact that Grandjany is evidently a composer of talent. His melodies are altogether charming. Why he should seek these unnatural channels of harmonic and contrapuntal expression I cannot imagine. It is especially annoying because it comes suddenly upon you after a few bars that are altogether charming. Paul Dupin has "Four Little Pieces for Four Hands" which possess the fault of not being deep enough for conception for grown-ups and of being technically too difficult for children.

That beautiful little orchestral tone picture by Guy Ropartz, "A Marie Endormie" to a verse by Brizeux has now been published for piano four hands and will repay an examination. It is not at all difficult and it gives a very excellent general idea of that modern school of French composers who are not following in the footsteps of Debussy. This school has many adherents, and it is as yet by no means certain which of the two schools is destined to influence posterity. There are many who claim that the Debussy manner is too restricted to admit of great development. Florent Schmitt, one of the most remarkable of moderns either in France or elsewhere, has three melodies for voice and piano: "Lied," to a poem by Maclair, "Il Pleure dans mon Cœur," to a poem by Verlaine, and "Fils de la Vierge," to a poem by Ganiwet. These are altogether remarkable songs. I know of nothing more exquisitely expressive—not even in the works of Hugo Wolf—than the second of them. They are published with a very poor English translation, for which fault, however, the translator may not be criticized; for to translate these poems into English, especially the Verlaine poem, even if they were not hampered by the musical setting, is simply an impossibility. The same composer has a "Lied et Scherzo" for double-quintet of wind instruments with solo horn, now published for piano four-hands arranged by the composer. The arrangement itself is excellent, but, of course, gives only a vague idea of the color of the original. Paul Dupin has a difficult, complicated and uninteresting sonata in C major for piano, a work which seems to be principally remarkable for its lack of invention. The same may be said for four songs by Philippe Jarnach, which possess neither harmonic nor melodic beauty. There are also five little piano pieces by the same composer published in a single folder under the title of "Feuilles d'Album," which for strangeness, eccentricity and emptiness would be hard to beat. Jean Cras has set four poems by Albert Samain with orchestral accompaniment, arranged for piano and published together under the title "Elegies." The accompaniments of these songs, which are not without value, impress one as being more orchestral than pianistic, and much of their color is no doubt lost in the piano arrangement. Finally I can only make mention of the publication of a quartet by Roger-Ducasse arranged for piano four-hands, "Ma Mere l'Oye," the ballet by Maurice Ravel, which I mentioned on the occasion of its production at the Theater des Arts; and "Au Jardin de Marguerite," a symphonic poem with soprano and tenor solos and chorus, which made an excellent impression when first given. The vocal score with piano is now published.

#### Taft Presents Medal to Schumann-Heink.

Friday evening of last week Madame Schumann-Heink sang at the White House in Washington, and on that occasion received the gold medal which President Taft bestows upon musical artists who appear at the musicales in the Executive Mansion. The famous contralto has many decorations from European crowned heads. Among her possessions are souvenirs from the old Emperor William (grandfather of the present ruler of Germany), and one from the late Queen Victoria; but Madame Schumann-Heink has informed her friends that she values the medal from Taft as much as any in her collection.

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#### Hungarian Relief Society Concert.

Friday evening of last week the Hungarian Relief Society of New York gave its annual concert and dance in the grand ballroom of the Hotel Plaza. The concert committee, of which Arnold Somlyó is chairman, provided an attractive program. The artists presented were: Blanche Cobacker, a remarkably gifted child pianist; Christine Garmon, soprano, from the Royal Opera in Berlin; Arthur Hartmann, the noted violinist, and William Reddick, accompanist. The gold and white ballroom was filled with the members and friends of the society, which yearly relieves much distress among poor Hungarians in New York and vicinity.

The following program was enjoyed:

Sonata, op. 35, B flat minor .....Chopin  
Blanche Cobacker.  
Elsa's Dream, from Lohengrin .....Wagner  
Christine Garmon.  
Adagio and Allegro .....Corelli  
Moise variations on the G string alone .....Paganini  
Arthur Hartmann; William Reddick at the piano.  
Liebestraum .....Liszt  
Rhapsodie No. 6 .....Liszt  
Blanche Cobacker.  
Three Zigeunerlieder .....Brahms  
Christine Garmon.  
Gypsy Dances .....Tivadar Nachez  
Arthur Hartmann.

Miss Cobacker's performance of the Chopin B flat minor sonata revealed her the possessor of a beautiful, large tone and fluent technic. It is hardly expected that a child should show the full comprehension of a work like this sonata; yet the gifted little pianist played each of the four movements in a way that indicated that she was intelligent far beyond her years.

Madame Garmon, who is rated in the prima donna ranks, and so billed on the published program for last Friday night, disclosed a dramatic voice of power and ample range, in her rendition of "Elsa's Dream." She sang the "Lohengrin" excerpt with excellent enunciation, and in every way showed that her conception was correct.

Mr. Hartmann's command over his instrument is that of the master, and his playing was (from first to last) masterly. The adagio and allegro by Corelli and the Paganini "Variations" on the G string were sufficient in themselves to awaken enthusiasm of the kind that sweeps all before it. There was enthusiasm for Miss Cobacker and Madame Garmon, too, and the three artists were recalled many times.

The officers of the Hungarian Relief Society are: President, Joseph Horváth; vice-presidents, Rev. John Fröhlich, Louis Bruenn; treasurer, Joseph Burger; controller, A. A. Sherman; secretary, Arpad A. Kremer; executive director, Adolf Stern; directors, Morris Cukor, Rev. L. Harányi, Dr. Arthur Kozma, Julius Roth, William Blau, Dr. Frank I. Horn, I. H. Rosenfeld and Julius Stern.

The committees for the brilliant event of last Friday night were: Concert committee, Arnold Somlyó; ball committee, Dr. Frank I. Horn, chairman; Akusius Merle, first vice-chairman; John Bacsó, second vice-chairman; Emil Kiss, treasurer; Julius Borostyán, financial secretary; Dr. Richard Kovács, secretary; Louis S. Bruenn, John Gömöry, Julius Roth, I. H. Rosenfeld, A. Stern and Arnold Szél. Floor Committee: Charles K. Kéry, chairman; Louis N. Weidinger, assistant; Ernest Alexander, Julius Bailey, Julius Borostyán, Harry Engel, Eric Engel, Kurt Engel, Harry Gluck, Andrew Jellinek, Eugen Jellinek, Robert Jellinek, Arpad A. Kremer, Henry Lénárt, Ernest Mandel, A. Millstone, Sigmund Neustadt, Julius Roth, Ernest Radványi, Milton Rosenfeld, Ernest Szél, Louis Szél, Frederick K. Schwabach, Hugo Schmalbach, A. A. Tenner, and Dr. Nicolaus W. Vidor. Press Committee: Morris Cukor, Géza D. Berkó, Joseph Horváth.

The Music Teachers' Association recently met informally at the home of Florence Schinkel Gray, in San Diego, Cal. The membership now almost reaches the coveted seventy-five mark.

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# WITH THE SINGERS

Julia Culp is one of those rare kind of women who is much handsomer than any photograph of her ever made. Those who have heard the great singer at her recitals in this country during the past six weeks, concede this and more wonder why up to date photography cannot do justice to such an attractive subject. But that is something for the artists of the camera to solve. In the meanwhile let us be happy that we can hear the Culp voice. The singer is to give her third New York recital in Carnegie Hall, Thursday afternoon, February 27. Madame Culp will sing "Heimliches Lieben" (Schubert), "Suleika" (Schubert), "Ungeduld" (Schubert), "Wiegenlied" (Schubert), "Bois Epais" (Lully), "Mignonnette" (Weckerlin), "When I Am Laid in Earth" (Purcell), "The Cottage Maid" (old Welsh), "Long, Long Ago" (old English), "Befriet" (Richard Strauss), "Heimliche Aufforderung" (Richard Strauss), "Morgen" (Richard Strauss), "Vor dem Fenster" (Brahms), "Das Mädchen Spricht" (Brahms), "O Lieliche Wangen" (Brahms), "Wie Komm Ich denn die Thür herein" (Brahms), "Wiegenlied" (Brahms). The old English and Welsh songs on Madame Culp's list were arranged by Beethoven. The artist sings the Richard Strauss songs by special request.

Alessandro Bonci will give his recital in Boston the first week of March, and then the famous tenor goes West again for a number of concerts.

William Hinshaw, the American baritone of the Metropolitan Opera Company, is to give a recital in Carnegie Hall, Sunday afternoon, March 16. His program will be found on another page in this issue of THE MUSICAL COURIER. Mr. Hinshaw is to sing the role of Plunkett, when Henry Russell, of the Boston Opera Company, revives the English version of "Martha" at the Boston Opera House next month. One thing may be stated in advance about this performance, and that is that the English of Mr. Hinshaw will leave no one in doubt. No singer before the public has more perfect enunciation than Mr. Hinshaw and that applies to his singing in all languages. He was one of the few singers in the cast of "Mona" last season who was understood back of the fifth row at the Metropolitan Opera House. Everybody seemingly is clamoring from the housetops for better tone production among singers, but at the same time the clamorers should demand that singers of high rank improve their art of declamation. There are Germans attending the performances of opera in the opera houses of this country who tell us that it is only in exceptional cases where they are able to catch a complete phrase in an aria. Frenchmen and Italians, likewise, who help to make up our cosmopolitan opera audiences, are prone to find fault with the indifferent enunciation of those who sing in these languages. Until there is a more universal improvement in this branch of operatic singing (and concert singing, too) it seems that much valuable time is being wasted calling meetings for the discussion of opera in English.

Ludwig Hess, the Munich tenor, sang with the Russian Symphony Orchestra, at Carnegie Hall, New York, Saturday evening, February 15, and the character of his success may be judged from the appended lines from the New York Evening Mail: "Ludwig Hess, the tenor and former conductor of the Munich Concert Society, sang the 'Prize Song' from 'Die Meistersinger.' His rich, clear voice filled every niche of the big hall, and he was forced to respond with encores."

Madame Schumann-Heink is the soloist this week at the two concerts in Carnegie Hall, New York, with the New York Philharmonic Society. The famous contralto will sing two new songs by Josef Stransky, the conductor of the Philharmonic Society, "Moonrise" and "Requiem," with orchestral accompaniment. She is also to sing with the orchestra the "Spring Song" from "Samson and Delilah," which the artist interpreted at the Sunday night concert (February 16) at the Metropolitan Opera House.

Clara Butt and her husband, Kennerley Rumford, will present an all English program at their joint song recital in Carnegie Hall, New York, Monday evening, March 3. Mr. Rumford is to sing "O Swallow, Flying South," by Sullivan; "The Roadside Fire," by Dr. Vaughan Williams, and old Irish airs arranged by Stanford. Madame Butt is to sing Beethoven's "Creation Hymn"; four songs by Dvorák (Biblical texts); "The Little Silver Ring," by Chaminade; "John Kelly," by Stanford; "The Fairy Pipers," by Dr. A. H. Brewer, and, by request, "The Lost Chord," by Sullivan, with organ accompaniment. This musical husband and wife will unite in the duet, "Dear Love of Mine," from the English opera "Nadeshda," by Arthur

Goring-Thomas, and "In Love's Domain," by W. H. Squire.

Recent engagements for Lucille Miller, soprano, were recitals in Grove City, Pa., February 7, and Beaver, Pa., February 14; also in Ben Avon, Pa., February 19. Miss Miller sang in Punxsutawney, Pa., February 12, and was re-engaged for another appearance there in April.

Francis Rogers sang old French songs, old and modern Italian songs, and Rubinstein's setting of "Der Asra" at a musicale Monday of last week, given at the New York residence, 22 Park avenue, of Mrs. Prescott Hall Butler. Bruno Huhn was the assisting pianist. The concert, which



JULIA CULP.

was attended by many representatives from fashion's ranks, was for the benefit of the New York State Charities Aid Association.

Alma Gluck recently went over to East Third street, near Avenue A, New York, and sang there at the Music School Settlement, where 850 students of music receive lessons at the nominal fee of 25 cents a lesson. Sixty children had the great joy of hearing Madame Gluck's lovely voice on this day.

Mary Aline Mixer, the mezzo contralto from Philadelphia, and her sister, Lillian B. Mixer, appeared in Hartford, Conn., yesterday (Tuesday) afternoon at Allyn House, before a brilliant audience. The Misses Mixer gave a performance of their doll's opera, or "Cinderella," in miniature, together with a miscellaneous program of songs and recitations. Mrs. Louis R. Cheney, wife of the mayor of Hartford, chaperoned the young ladies. The entertainment was under the patronage of the following Hartford women: Mrs. Robert Allyn, Julia Case Chatfee, Mrs. Albert Case Crosby, Mrs. Ransom Ney Fitzgerald, Mrs. Charles W. Fenn, Mrs. Francis Goodwin, Mrs. Charles E. Gross, Mrs. Ralph Grant, Mrs. Edward R. Grier, Mrs. Robert W. Gray, Mrs. George S. Goddard, Mrs. Frank Goddard, Mrs. William Hamersley, Mrs. William W. Hyde, Mrs. John H. Hall, Mrs. Henry R. Hovey, Mrs. Wallace Howard, Mrs. M. W. Jacobus, Mrs. Edwin Y. Judd, Mrs. Marcus M. Johnson, Mrs. P. L. Kibbe, Mrs. Charles S. Langdon, Mrs. C. H. Lawrence, Mrs. Nathan Langworthy, Mrs. John Robinson, Mrs. Lucius Robinson, Mrs. Charles D. Riley, Mrs. George G. Williams, Mrs. S. P. Williams, Mrs. Frederick T. Murlless, Jr., Mrs. Daniel A. Markham, and Mrs. Edward J. Pearson.

The announcement in THE MUSICAL COURIER last week that Frederick Shipman would take Lillian Nordica and David Bispham to Australia caused widespread interest among singers and the musical world generally. (Mischa Elman, too, will be toured in that far away country under Shipman's management.)

All reports from the West, where Madame Nordica has been singing in concerts with tremendous success, state

that the famous American prima donna was singing gloriously. That her voice and singing will create a sensational kind of success in Australia is predicted by the American admirers of this celebrated soprano. The Nordica concert tour this season, under Mr. Shipman's management, has been a wonderful success, as the many press criticisms reproduced in these columns have substantiated. "Sold out houses everywhere"—that has been the word sent in by all the correspondents from the cities where Madame Nordica has appeared.

When Mr. Bispham reaches Sydney next August, to begin his tour of the Antipodes, he will surprise and delight the musical audiences in those parts by his all English programs. It was Mr. Bispham who set the fashion for this kind of recital. He has a varied and remarkable repertory of English songs and arias. When the Australians hear Bispham sing such numbers as "Drink to Me Only With Thine Eyes" (Old English), "The Ballad of Little Billee," "Ho, Jolly Jenkins" (from Sullivan's opera of "Ivanhoe"), and "Danny Deever," they will marvel at the purity of his English.

Friday evening of this week, Ellen Arendrup, soprano, and Holger Birkerod, baritone, will unite in a joint recital at the Waldorf-Astoria, under the auspices of the American Scandinavian Society. The program will be as follows:

Three Dyveke Songs (by request) .....	P. Heise
Ellen Arendrup.	
Knud Lavard .....	Gade
Hvorfor Svulmer Weichselfloden .....	Gade
Fager er dem blide Vaar .....	Heise
Holger Birkerod.	
Det første Modes Sædme .....	Grieg
Jeg elsker Dig .....	Grieg
Der skreg en Fugl .....	Sinding
Ved Kvæld .....	Agathe Baeker Groendahl
Alt lægger for Din Fod jeg ned .....	Kjerulf
Ellen Arendrup.	
Archibald Douglas .....	Loewe
Holger Birkerod.	
Translations from Scandinavian songs by Ellen Arendrup—	
Cornlight .....	Lange Muller
Shine Forth, Bright Sunshine .....	Lange Muller
Summer Rain .....	Ludolf Nielsen
Irmelin Rose .....	Peterson-Berger
Aspakerpolska .....	Peterson-Berger
Ellen Arendrup.	
Den Store hvide Flok (sung at the funeral of Henrik Ibsen) ..	Grieg
Eros .....	Grieg
En Engel har rørt Din Pande .....	Lange-Muller
Gud signe Dig .....	Bechgaard
Invictus .....	Bruno Huhn
Holger Birkerod.	

Marie Rappold sang with the New York Philharmonic Society on the tour last week. It is reported that the singer suffered some bruises in an accident on a train of the Pennsylvania Railroad, near Trenton, N. J. The prima donna, however, insisted on continuing the tour with the orchestra.

The return of Nellie Melba for an American tour during the season of 1913-1914 is welcome news to the army of ambitious young American singers throughout the country, who have heard the phenomenally beautiful Melba voice only on the talking machine records.

Helene Maigille, the soprano and teacher, now established at Carnegie Hall, New York, will have a summer class for teachers, beginning in June. Madame Maigille is perhaps the most prominent American pupil of the late Rosina Laborde, teacher of Emma Calvé. Above all else, Madame Maigille tells callers at her studio that she regards voice placing the most important branch of her work. Recently in one of her short studio talks Madame Maigille said: "Until we grasp the importance of equal registration for the voice and purity in emission, all aims at style, diction, and repertory avail little to the aspiring singer; when we hear artistic singing by a voice badly placed, our pleasure is greatly diminished. There are a number of celebrated singers who would be ranked as much greater singers if they succeeded in producing their tones by the laws of bel canto. Many teachers, too, are so much at sea concerning this matter that their work never advances forward; how can a teacher of singing, without faith in herself or himself, and without proper method, hope to train singers?"

In an interview with Helen von Doenhoff, published in THE MUSICAL COURIER last week, one of Madame von Doenhoff's artist pupils was referred to as Harriet Barclay; the singer is Harriet Barclay-Riesberg, as she has become known in the concert world. Madame Barclay-Riesberg is among the younger singers with a bright future before her; her voice is a lovely lyric soprano with the flexibility of a coloratura.

Bernice de Pasquali is back in New York, after her long engagement out on the Pacific Coast. Madame de Pasquali will sing in New York before the close of the season.

EMMA L. TRAPPER.



**Rosa Olitzka's Many Appearances.**

Rosa Olitzka has been engaged to appear at the Tuesday salon musicale at the Ritz-Carlton Hotel, New York, on April 1. Madame Olitzka will sing at a private function in Washington on April 11.

Speaking about Madame Olitzka, the following notices received recently after her appearances in Nashville and Iowa City will be of interest:

Rosa Olitzka, the celebrated contralto, who has often delighted the opera going public of the larger cities of the world with her remarkable interpretations of the roles of Amneris, Azucena and Ortrud, was heard at the Centennial Club last night. The recital was given under the auspices of the Belmont Alumnae Association, and this organization is to be congratulated upon the splendid artistic success of the evening.

Her program represented all that is best in song literature, and ranged from classic Italian and German aria and lied to the highest art of the present day composers.

Madame Olitzka is equally at home in presenting German and English songs, as she is in her operatic roles and she brings to her work an enthusiasm and a love of her art that are positively inspiring to her hearers. Especially in her German songs of last evening did Madame Olitzka show herself a musician of serious purpose. She phrases with authority and her diction is perfect.

The plaintive aria, "Ah, Mon Fils," from "Le Prophete," formed an impressive opening for an unusual program. It was delivered with a certain classic restraint, yet with warmth and sympathy. It is interesting to know that Madame Olitzka sang this for her first appearance in Covent Garden, London, where she was the leading contralto singer for eight years. By nature and long training Madame Olitzka belongs, of course, to the dramatic type. However, with the more restricted but far finer repertory of effects that are permissible in song recitals she accomplished a breadth and a potency of artistic expression such as her interpretation of the difficult and ungrateful role of Ortrud could not boast.

Madame Olitzka has gifts that are more significant than mere vocal beauty.—Nashville Tennessean, January 14, 1913.

A large appreciative audience greeted Rosa Olitzka Tuesday night at the third recital of the Y. M. C. A. course. A rich contralto voice with a wide range and pleasing modulation, and a true artist's power of interpretation were the main characteristics of her singing. Added to this was a pleasant personality and gracious manner which captured the good will of her audience.

German, Russian and English songs made up her varied and entertaining program. Ignorance of the language in which she sang did not prevent anyone from enjoying the beauty of expression and feeling that she put into her rendition of the selections.

Three times she was forced to respond to a persistent encore and sing a favorite selection over again. The audience was charmed with the quaint but pretty Russian folksong, "Ach te notchinka." She was also called for a repetition of "Winkke, Wankele" and the concluding number, "Baby," an old-time favorite English song.

Everyone was more than satisfied with the high grade recital and declared it to be one of the greatest successes which the Y. M. C. A. has on its course.—Daily Iowan, February 13, 1913.

Rosa Olitzka, the celebrated Russian contralto, delighted a large audience at the Centennial Club last night in a program of unusual attractions.

Madame Olitzka was wearing handsome decorations which have been presented to her by four of the rulers of Europe, and her exceedingly gracious manner and charming personality completely won her audience, even before she had sung a note. It would indeed be difficult to say which of the selections was received with greater enthusiasm and admiration. Famed as she is as an operatic star of the first magnitude, Madame Olitzka's operatic numbers had of course been anticipated with intense interest, and these displayed her dramatic qualities and the wonderful tonal qualities of her voice to perfection.

But to many it was in the more delicate and heartfelt passages that she was really at her best, especially the Russian folksongs. Although she sang in German, French, English and Russian, it was in her native tongue that the music in her soul seemed to find its happiest medium.

After hearing her in the opening number of her program last night, "Ah, Mon Fils," from "Le Prophete," one does not wonder that she was for six years the leading contralto of the Metropolitan Opera Company, nor that for eight consecutive seasons she was the favorite contralto at Covent Garden, London. It was in this plaintive aria that she made her initial appearance at Covent Garden, London.

By nature, as well as by long training, the famous contralto belongs to the dramatic rather than to the lyric type, and the dramatic talent was evident in several of her numbers last evening. Her voice is opulent in volume and of rich, warm quality. As an interpreter, Madame Olitzka has unusual gifts and her diction is a model. Her intensity of vocal expression and warmth of delivery carry a compelling appeal. While the breadth of her art is undoubtedly best shown in operatic selections, it is her singing of lieder that she gives proof of her musicianly intelligence and extreme cultivation, when her vocal refinement shows that it is possible to be expressive without spectacular outbursts.

All of those qualities of voice and results of careful training that have gained for Madame Olitzka a world-wide reputation as an operatic star were evident in the carefully selected program of last evening. From the more intensely dramatic moments, which she carried splendidly, to the dainty and appealing little tone poem, "Baby," she held her audience enthralled with every golden note, and it is safe to say that when she returns to Nashville she will find a cordial welcome awaiting her.

Madame Olitzka was accompanied by F. Arthur Henkel, of this city, who proved anew his competency as an accompanist.

Nashville is indebted to the Belmont Alumnae Association for having brought Madame Olitzka here, and it is to be hoped that she may be induced to come again.—Nashville Democrat, January 14, 1913.

From the time that Rosa Olitzka stepped out gracefully upon the stage last evening and began to sing "Ah, Mon Fils," from "Le Prophete," by Meyerbeer, she was complete mistress of the hearts of her audience. And perhaps there have been few if any occasions in the past where a more critical audience gathered than were in attendance last evening. The musical circle of both the university and city people were there and they enjoyed the great concert to the very last number.

Madame Olitzka's voice, while somewhat on the same order as Schumann-Heink's, is of not quite so deep a contralto. Her voice, however, in some respects has a greater range, although not so

powerful. All her renditions, however, were sung true and sweetly and a rare treat was given the music loving public of the university city.

In her interpretation of "Wienlied," by Humperdinck, Madame Olitzka became supreme, judging by its wonderful effect upon her auditors. The song was sung beautifully and—well, that's about all that one can say. The "Hindu Slumber Song" was also another number which elicited much gracious appreciation.

The great singer was last evening accompanied at the piano by Prof. Gustav Schoettle, of the University School of Music, and that her numbers were given backing and strengthened by his assistance seemed to be most plausible. Following the concert Madame Olitzka paid Professor Schoettle a most gracious compliment upon his artistic accompaniments.—Iowa City Citizen, February 12, 1913.

Iowa City music lovers reveled in delight at the auditorium of the new Hall of Science.

The occasion—one which will be remembered gratefully for many a day to come—was the initial concert in Iowa City of Rosa Olitzka, the famous Russian prima donna.

Madame Olitzka has been heralded as she approached the Athens of Iowa as another Gadske and Schumann-Heink (personal friends of the eminent Russian artist, by the way) and she justified her reputation in her brilliant recital last evening.

Heaven smiled upon her when she was born, and, whether or no she was given a "silver spoon in her mouth" she was certainly favored by fortune in being born with contralto voice in her chest and throat that all the gods of Mt. Olympus, eager to bless a mortal, might have striven vainly to improve.

The program was one of beauty, power and enchantment, and Dean W. G. Raymond and his associates are to be thanked a thousand times for making possible so artistic an entertainment in the University City of Iowa.—Iowa City Daily Press, February 12, 1913.

Rosa Olitzka, the Russian contralto, appeared in the third of the Y. M. C. A. recitals last evening, and the audience was charmed by her voice and her pleasing personality. She insisted on sharing honors with her accompanist, Prof. Gustav Schoettle, of the School of Music, and he, too, received the plaudits of the audience.

Madame Olitzka is a contralto with an unusual range of voice, and particular power and sweetness at the extremes of that range. This unusual feature was especially marked in what was to many the most charming piece on the program, "Es hat die Rose sich beklagt," by Franz.

An old Russian folksong was sung with a depth of feeling which called for his repetition, and a little humorous lyric, "Winkke, Wankele," was also sung twice, and captivated the audience each time.

The closing number, "Baby," by Mrs. H. H. A. Beach, was rendered with rare charm, and the audience insisted on calling Madame Olitzka back.—Iowa City Republican, February 12, 1913. (Advertisement.)

**PAUER WITH BOSTON SYMPHONY IN BROOKLYN.**

Max Pauer appeared with the Boston Symphony Orchestra in Brooklyn Friday evening of last week. The great pianist substituted the Liszt E flat major concerto for the Mendelssohn concerto in G minor, which had been advertised and which was published on the house program. It was a wonderful presentation, revealing Pauer a master pianist, a poet as well as technician.



MAX PAUER.

Pauer accomplishes great things and he achieves them without mechanical effort. He simply electrified the fine audience assembled at the Brooklyn Academy of Music. When Liszt concertos are played in this fashion, they loom up as masterpieces. The orchestra afforded Pauer superb support.

The orchestral offerings of the night were Brahms' second symphony (D major), Beethoven's "Egmont" overture and the Richard Strauss tone poem, "Till Eulenspiegel's Merry Pranks." All the works were played with accepted Boston Symphony finish and beauty of style. The strings seemed as lovely as ever and one could not desire wind instruments in better form. Dr. Muck conducted in the manner that is looked for in a leader of his rank.

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- Mrs. J. Melrose Scales, "Sleepy, Sleepy, Sleep" (song), Dallas, Texas, December, 1912.
- Harriet Ware, "Joy of the Morning" (song), Clarksburg, W. Va., January 4, 1913.
- Sidney Homer, "A Banjo Song" (song), Clarksburg, W. Va., January 4, 1913.
- R. Huntington Woodman, "Open Secret" (song), New Orleans, La., January, 1913.
- Frank La Forge, "My Love and I" (song), New Orleans, La., January, 1913.
- Edward A. MacDowell, "Etude de Concert" (piano), New Orleans, La., January, 1913.
- Mary Turner Salter, "The Cry of Rachel" (song), New Orleans, La., January, 1913.
- George W. Chadwick, "The Danza" (song), North Yakima, Wash., October, 1912.
- Charles Wakefield Cadman, "I Martius Am" (song), Detroit, Mich., December, 1912.
- Charles Wakefield Cadman, "Melody in G Flat" (piano), Detroit, Mich., December, 1912.
- Charles Wakefield Cadman, "The Pompadour Fan" (piano), Detroit, Mich., December, 1912.
- Charles Wakefield Cadman, "I Passed a Stately Cavalcade" (song), Detroit, Mich., December, 1912.
- Charles Wakefield Cadman, "At Dawning" (song), Detroit, Mich., December, 1912.
- Charles Wakefield Cadman, "The Sea Hath a Hundred Moods" (vocal), Detroit, Mich., December, 1912.
- Charles Wakefield Cadman, "The Old Man's Love Song" (song), Detroit, Mich., December, 1912.
- Charles Wakefield Cadman, "The Omaha Tribal Prayer" (song), Detroit, Mich., December, 1912.
- Charles Wakefield Cadman, "A Gregorian Chant of the Seventh Century" (song), Detroit, Mich., December, 1912.
- Charles Wakefield Cadman, "An Ancient Egyptian Chant of the Copts" (song), Detroit, Mich., December, 1912.
- Charles Wakefield Cadman, "Her Shadow" (song), Detroit, Mich., December, 1912.
- Charles Wakefield Cadman, "Blanket Song or Lover's Wooing" (song), Detroit, Mich., December, 1912.
- Charles Wakefield Cadman, "Game Song of the Ute Tribe" (piano), Detroit, Mich., December, 1912.
- Charles Wakefield Cadman, "How the Rabbit Lost His Tail" (piano), Detroit, Mich., December, 1912.
- Charles Wakefield Cadman, "Ballet of the Willows" (piano), Detroit, Mich., December, 1912.
- Charles Wakefield Cadman, "Far Off I Hear a Lover's Flute" (song), Detroit, Mich., December, 1912.
- Charles Wakefield Cadman, "The White Dawn Is Stealing" (song), Detroit, Mich., December, 1912.
- Charles Wakefield Cadman, "From the Land of the Sky Blue Water" (song), Detroit, Mich., December, 1912.
- Charles Wakefield Cadman, "The Sadness of the Lodge" (piano), Detroit, Mich., December, 1912.
- Charles Wakefield Cadman, "In the Pleasant Moon of Strawberries" (piano), Detroit, Mich., December, 1912.
- Edward MacDowell, "Thy Beaming Eyes" (song), Akron, Ohio, February 4, 1913.
- Charles Wakefield Cadman, "At Dawning" (song), Akron, Ohio, February 4, 1913.
- Mary Sumner Salter, "Come to the Garden, Love" (song), Akron, Ohio, February 4, 1913.
- C. B. Hawley, "In a Garden" (song), Akron, Ohio, February 4, 1913.
- Charles Gilbert Spross, "Thro' a Primrose Dell" (song), Akron, Ohio, February 4, 1913.
- John Alden Carpenter, sonata in G minor (piano and violin), New York, February 9, 1913.
- Frank La Forge, "The Messenger" (song), New York, February 4, 1913.
- Charles Wakefield Cadman, "At Dawning" (song), New York, February 4, 1913.
- Sidney Homer, "Song of the Shirt" (song), Brooklyn, N. Y., February 6, 1913.
- Sidney Homer, "Banjo Song" (song), Brooklyn, N. Y., February 6, 1913.
- Will Marion Cook, "Exhortation" (song), Brooklyn, N. Y., February 6, 1913.
- Eleanor Everest Freer, "The Old Boatman" (song), Brooklyn, N. Y., February 6, 1913.
- Gena Branscombe, "My Fatherland" (song), New York, February 18, 1913.
- Marion Bauer, "Over the Hills" (song), New York, February 18, 1913.
- Charles Gilbert Spross, "My Star" (song), New York, February 18, 1913.
- George W. Chadwick, "The Danza" (song), Brooklyn, N. Y., February 13, 1913.
- Henry Holden Huss, "The Birds Were Singing" (song), Brooklyn, N. Y., February 13, 1913.
- Henry Holden Huss, sonata in A major (piano and cello), Brooklyn, N. Y., February 13, 1913.
- Henry Holden Huss, romance (cello), Brooklyn, N. Y., February 13, 1913.
- Henry Holden Huss, "It Was a Lover and His Lass" (song), Brooklyn, N. Y., February 13, 1913.
- Henry Holden Huss, waltz in A major (piano), Brooklyn, N. Y., February 13, 1913.
- Henry Holden Huss, "Polonaise Brillante" (piano), Brooklyn, N. Y., February 13, 1913.
- A. Walter Kramer, "Allah" (song), Brooklyn, N. Y., February 13, 1913.
- John Hyatt Brewer, "Meadowsweet" (song), Brooklyn, N. Y., February 13, 1913.
- Marion Bauer, "Send Me a Dream" (song), Brooklyn, N. Y., February 13, 1913.
- R. Huntington Woodman, "Ashes of Roses" (song), Brooklyn, N. Y., February 13, 1913.
- Frank Hastings, "Summer Romance" (song), New York, February 22, 1913.
- Margaret Ruthven Lang, "Irish Love Song" (song), New York, February 22, 1913.
- Courtlandt Palmer, "Song of the Nile" (song), New York, February 22, 1913.
- Edwin Schneider, "One Gave Me a Rose" (song), New York, February 22, 1913.
- Charles Wakefield Cadman, "The Moon Drops Low" (song), New York, February 22, 1913.
- George W. Chadwick, "Before the Dawn" (song), New York, February 22, 1913.
- Sidney Homer, "Dearest" (song), Pittsburgh, Pa., February 6, 1913.
- Margaret Ruthven Lang, "Irish Love Song" (song), Pittsburgh, Pa., February 6, 1913.
- James G. MacDermid, "The Song My Heart Is Singing" (song), Pittsburgh, Pa., February 6, 1913.
- Helena Bingham, "Rock Him to Sleep" (song), Pittsburgh, Pa., February 6, 1913.
- Lola C. Worrell, "Over the Sea My Laddie Sailed" (song), Pittsburgh, Pa., February 6, 1913.
- Lola C. Worrell, "Chimes" (song), Brooklyn, N. Y., December 14, 1912.
- Edward A. MacDowell, "To a Water Lily" (piano), Pittsburgh, Pa., February 25, 1913.
- Edward A. MacDowell, "To a Wild Rose" (piano), Pittsburgh, Pa., January 25, 1913.
- Edward A. MacDowell, "Shadow Dance" (piano), Pittsburgh, Pa., January 25, 1913.
- George W. Chadwick, "Allah" (song), Brooklyn, N. Y., December 14, 1912.
- Rawlins Cottenet, "Red, Red Rose" (song), Brooklyn, N. Y., December 14, 1912.
- John Carpenter, "Green River" (song), Brooklyn, N. Y., December 14, 1912.
- John Carpenter, "The Cock Shall Crow" (song), Brooklyn, N. Y., December 14, 1912.
- George W. Chadwick, "The Danza" (song), New York, February 26, 1913.
- Sidney Homer, "Ferry Me Across the Water" (song), New York, February 26, 1913.
- Sidney Homer, "Sing Me a Song of a Lad That Is Gone" (song), New York, February 26, 1913.
- Edward A. MacDowell, "Sweet, Blue-Eyed Maid, Where Goest Thou" (song), New York, February 26, 1913.
- Marshall Kernochan, "Give a Rouse" (song), New York, February 26, 1913.
- Mary Helen Brown, "The Gift" (song), New York, February 26, 1913.
- Seth Bingham, "Now the Four-way Lodge Is Open" (song), New York, February 26, 1913.
- Edwin Grasse, sonata (for piano and violin), New York, February 18, 1913.
- Edwin Grasse, "Albumblatt" (piano), New York, February 18, 1913.
- Edwin Grasse, scherzo (piano), New York, February 18, 1913.
- Nahan Franko, "Danse Legere" (violin, an arrangement from an old piece by Gretry), New York, February 13, 1913.
- Edward MacDowell, "To the Sea" (piano), Washington, D. C., February 2, 1913.
- Edward MacDowell, "Thy Beaming Eyes" (song), Detroit, Mich., February 1, 1913.
- Edward MacDowell, concert etude (piano), Philadelphia, Pa., February 1, 1913.
- Ethelbert Nevin, "My Desire" (chorus), Philadelphia, Pa., February 1, 1913.
- Ethelbert Nevin, "Twins April" (song), Philadelphia, Pa., February 11, 1913.
- Nicholas Douty, "A Song of Joy" (song), Philadelphia, Pa., February 11, 1913.
- Nicholas Douty, "Auf Wiedersehen" (song), Philadelphia, Pa., February 11, 1913.
- Mary Turner Salter, "Mistress Mary" (song), Washington, D. C., January 30, 1913.
- Harriet Ware, "Boat Song" (song), Washington, D. C., January 30, 1913.
- Charles Gilbert Spross, "Ishtar" (song), Canton, Ohio, February 4, 1913.
- Charles Gilbert Spross, "Yesterday and Today" (song), Canton, Ohio, February 4, 1913.
- Charles Gilbert Spross, "Ishtar" (song), Appleton, Wis., February 6, 1913.
- Charles Gilbert Spross, "Yesterday and Today" (song), Appleton, Wis., February 6, 1913.
- Margaret Ruthven Lang, "Irish Love Song" (song), Appleton, Wis., February 6, 1913.
- Charles B. Hawley, "To You" (song), Appleton, Wis., February 6, 1913.
- Victor Harris, "Hill o' Skye" (song), Appleton, Wis., February 6, 1913.
- Charles Wakefield Cadman, "From the Land of the Sky Blue Water" (song, transcribed for organ by Clarence Eddy), Denver, Col., January 5, 1913.
- Charles Wakefield Cadman, "At Dawning" (song), St. John, N. B., February 4, 1913.
- Charles Wakefield Cadman, "Far Off I Hear a Lover's Flute" (song), St. John, N. B., February 4, 1913.
- Charles Wakefield Cadman, "From the Land of the Sky Blue Water" (song), St. John, N. B., February 4, 1913.
- Charles Wakefield Cadman, "The Moon Drops Low" (song), St. John, N. B., February 4, 1913.
- Charles Wakefield Cadman, "The Pompadour's Fan" (piano), St. John, N. B., February 4, 1913.
- Henry K. Hadley, "I Heard a Maid With Her Guitar" (song), St. John, N. B., February 4, 1913.
- Henry K. Hadley, "Joy" (song), St. John, N. B., February 4, 1913.
- Henry K. Hadley, "Intermezzo" from third suite (piano), St. John, N. B., February 4, 1913.
- Charles Wakefield Cadman, "I Saw Thee First When Cherries Bloomed" (song), Nashville, Tenn., November 18, 1912.
- Charles Wakefield Cadman, "At the Feast of the Dead I Watched Thee" (song), Nashville, Tenn., November 18, 1912.
- Charles Wakefield Cadman, "All My Heart Is Ashes" (song), Nashville, Tenn., November 18, 1912.
- Charles Wakefield Cadman, "The Wild Dove Cries on Fleeting Wing" (song), Nashville, Tenn., November 18, 1912.
- Charles Wakefield Cadman, "Melody in G flat" (piano), Nashville, Tenn., November 18, 1912.
- Charles Wakefield Cadman, "The Pompadour Fan" (piano), Nashville, Tenn., November 18, 1912.



**YSAYE, SOLOIST WITH PHILHARMONIC.**

Carnegie Hall held a good sized audience last Sunday afternoon, February 23, when the New York Philharmonic Society, Josef Stransky conductor, had the assistance of Eugen Ysaye as soloist in a program representing several schools from Vivaldi of the seventeenth and eighteenth centuries to Max Bruch of the present day.

The following program scheme was carried out:

Overture, Alceste ..... Gluck  
Concerto for violin in G minor ..... Vivaldi  
Mr. Ysaye.  
At the organ, Frank L. Sealy.  
Symphony, Jupiter, C major ..... Mozart  
Overture, Carneval ..... Dvorak  
Fantasia on Scotch melodies for violin and orchestra ..... Bruch  
Mr. Ysaye.  
Marche Hongroise ..... Schubert-Liszt

Ysaye's appearance on the stage was the signal for an unbridled outburst of applause such as an audience is wont to bestow upon a master, and finally when the explosive demonstration subsided, the great Belgian violinist began a lofty and eloquent performance of the Vivaldi G minor concerto, the unalloyed golden Ysaye tone soaring gracefully above the accompaniment of orchestra and organ, and carrying the conviction to the auditors that the Belgian virtuoso has lost none of his mighty powers, so long recognized and prized both by the violin and general world of music. The five movements of the Vivaldi work were negotiated with a breadth of style that opened up new vistas continually as the performance progressed. A veritable storm of plaudits greeted the violinist at the dying away of the last note, he being obliged to return several times to bow acknowledgment to the delighted audience.

For his second number Ysaye elected to be heard in Bruch's fantasia on Scotch melodies for violin, orchestra and harp. The exhibition, in this beautiful work, of ravishing and appealing fiddle tone and bow mastery was stupendous; the plaintive utterances of "Auld Robin Morris," "There Was a Lad," "Who'll Buy My Caller Herrin," "Scot's Wha Hae" were fairly sung upon the strings, and it was not at all surprising that many moist eyes were detected in Carnegie Hall during the superb rendition of this Scotch melody-flavored offering by Ysaye and the Philharmonic Orchestra, which provided the Belgian artist with sympathetic and adequate support. Cheers and salvos of applause rang out in the big Carnegie auditorium as the soloist moved toward the wings, and, after returning many times to bow to the people, Ysaye at last yielded to the pressing demand for more, brought out his piano accompanist, Camille Decreus, broke the Philharmonic's "no encore" rule amidst joyous demonstrations, and then quickly restored order and quiet by a captivating rendition of Vieuxtemps' brilliant and tricky Ballad and Polonaise. After this extra number, Ysaye could easily have played again in view of the wild desire for more on the part of the audience, but the piano was considerably closed, and Conductor Stransky ventured forth to lead the orchestra through the final number on the program, "Marche Hongroise," by Schubert-Liszt, the hour being 5.30.

The orchestral part of the program was nicely carried out, the chief number being the so called "Jupiter" C major symphony by Mozart, who could not help writing fluently melodious music. The four movements of the symphony were performed smoothly, were well interpreted, and the tonal balance of the fine Philharmonic Orchestra showed off to advantage.

**Eighty Years.**

The son of Moscheles, Felix Stone-Moscheles, of London, writer and painter and peace propagandist, celebrated his eightieth birthday on February 8 at his home. He is one of the associate editors of the peace organ, Concord, and has been residing in London over sixty years, coming from Leipsic, where he was a graduate of the Thomas School, with which his father had been associated in a consulting function. Some of Moscheles' war paintings have led to the realization of the horrors of human conflicts on battlefields, and their impression has brought about a revulsion against war.

**Clement's Farewell.**

Edmond Clement, the distinguished French tenor, will make his last appearance in public in New York this season at his recital in Carnegie Hall on Tuesday afternoon, March 11. He will be assisted by the Barrere ensemble and Carlos Salzedo, harpist of the Metropolitan Opera House. In addition to playing the accompaniments for Mr. Clement for his numbers, the Barrere ensemble will have solo numbers, and Mr. Salzedo will be heard in a harp solo.

**Mrs. Babcock to Present Miss Lund.**

Mrs. Babcock is to present Charlotte Lund, the soprano, in a song recital, at the MacDowell Club, 108 West Fifty-sixth street, New York, Thursday evening, March 6. Miss Lund is to give a program of songs by American composers.

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# GREATER NEW YORK

New York, February 24, 1913.

Emma A. Dambmann's musical reception of February 15 brought out so many excellent singers, along with a program of large variety, that it seemed more like a professional concert than a private, semi-social function. Six sopranos and a contralto, all studying with Madame Dambmann, supplemented by violin and piano pieces, were on the program. The singers all have varying degrees of talent and voice, of course; but all showed intelligent application of the principles of real Italian schooling, including that most important of all functions, the management of the breath. Long Handelian phrases, coloratura scales, etc., in which conservation of breath is the first requisite, came out in each case very well. The sopranos have the air of being accustomed to public singing, and Gertrude Gugler, contralto, is at ease before critical ears; she will give a recital in Aeolian Hall soon, challenging opinion, and asking for the printed judgment of her merits. The singers in the order of their appearance were: Elizabeth Schuster, Florence Goldfinger, Gertrude Gugler, Edna Loewenstein, Alice Moffitt and Mrs. Paul Bosse. They sang solos by Stange, German, Handel, Ardit, Ries, Schumann, Weckerlin, Thayer, Bohm, Schubert, Salter, Marshall and Cadman. Names of composers just mentioned show that the singers cover a wide field, ranging from classic Handel to Italian impressionists. A special reason for the uniformly high class singing of these Dambmann pupils is that the teacher is herself an experienced singer; hence, able to show her pupils just what she wants, and how to do it. Schumann has said, "The blind cannot lead the blind," and the analogy is obvious, that the non-singing teacher is not as qualified as the one who sings. Paul Gundlach, solo pianist and accompanist; Edna H. Moore, solo pianist; Robert Spokany, juvenile Hungarian violinist, and Ethel Scheina, in recitations, all contributed to the variety of the program. Mr. Gundlach played with poetic insight two Strauss pieces. Miss Moore played pieces by Beethoven and Delacour with quite masculine touch and good expression. The violinist Spokany showed ability and musical temperament, especially in Sarasate's "Zigeunerweisen," and little Ethel Scheina's recitations were pleasing. Louise Lieberman played accompaniments such as only the experienced player commands. The studios were crowded with an audience interested throughout every number, and at the close Madame Dambmann was overwhelmed with congratulations.

Elenore Altman gave a recital a year ago which showed her as a promising young pianist, and her second public recital, at Aeolian Hall, February 17, was a convincing demonstration of the fine progress she has made within the year. She has much variety of touch; the real virtuoso spirit, playing better for many people than for few; warm musical temperament, and a technic enabling her to cope with anything written. All this, and much more, came to the fore at her recital. Clean cut phrasing and repose marked her playing of Beethoven's sonata in D minor; Mendelssohn's "Spinning Song" went with such daintiness and speed that it was redemanded, while her playing of Schumann's "Carneval" combined qualities such as one seldom finds centered in one person. Chopin, Paderewski, Liszt and her teacher, Sigismond Stojowski, were each represented by standard works. "Legende" (number one of the eighth work by Stojowski) receiving interested attention.

Robert J. Winterbottom's recitals on the big organ at Trinity Church, the second Wednesday of every month, at 12.30 noon (other Wednesdays the same hours are occupied by recitals by Moritz E. Schwarz), saw the largest audience yet gathered on February 19. He played the Bach toccata in F, a Reger "Passacaglia," and Von Weber's "Jubel" overture as his principal numbers. There was dramatic effect in his playing of the Reger work; graceful phrasing in Dvorak's "Humoresque" (someone has said Dvorak had surely imbibed of a Scotch highball when he wrote this piece); and splendid climax in the overture, with its closing "God Save the King," which we Americans translate into "America." Edward A. Beesley played violin pieces between organ numbers, consisting of Mendelssohn's concerto, two movements; a Ries andante, and a classic andante in E, the composer unknown to the present writer. He showed large tone and expression. Mr. Winterbottom's next recital is set for Wednesday, March 12, 12.30 noon.

Clifford Demarest's fifth organ recital at the Church of the Messiah, Park avenue and Thirty-fourth street, had in it a breath of spring, the blind English organist, Hollins, being the composer of the work entitled "Spring

Song," a piece full of melodious, rhythmical phrases, as the organist said in his public remarks. Antiphonal use of the swell and echo organs (the latter located in the ceiling) in a Rheinberger intermezzo, and employment of a solo stop in the echo organ in a Tschaiowsky andante, were very effective. Everything Organist Demarest plays is clear and well planned, and the program of Wagner works, played February 26, closing the series of recitals, gave ample opportunity to show this. Among the many organ pieces heard the Demarest "Pastoral Suite" remains prominent in the memory. The composer played it on the instrument on which he is now giving recitals, when completely installed in the factory, on which occasion special correspondence of the Evening Post said:

Before Mr. Demarest played his new . . . suite, Mr. Goodrich announced that this piece was being played for the first time on any organ. The interest was keen. As each movement was played, the audience listened with close attention, showing their approval with enthusiastic applause at the close. The third movement, "Sunset," was especially effective, with the soft chiming near the close and the harmony melting away into an almost inaudible whisper. This suite is likely to leap into instant popularity, and Mr. Demarest is to be congratulated upon this addition to his list of splendid organ compositions.

One of the most successful affairs held by the Musicians' Club of New York occurred at the rooms Tuesday evening, February 11, when the house committee, consisting of M. N. Hansford, Walter David, Grace Hornby and Mrs. J. Christopher Marks, tendered a reception to the club's president, David Bispham. Invitations were sent to the entire membership, and the rooms were thronged with prominent musicians from nine o'clock until well past midnight. The guests were presented to Mr. Bispham by Mr. David. After refreshments were served Mr. Bispham, assisted by Harry Gilbert, his accompanist, gave a program lasting over an hour. This was made up of excerpts from Henry Hadley's opera, "The Pipes of Pan," and miscellaneous numbers. Mr. Bispham was in his happiest mood, and delighted everyone with his great artistry. The club is planning to give a minstrel show in the near future. The chorus will be made up of many of the most prominent musicians in New York. This affair will be under the direction of the Entertainment Committee. The club is in a most flourishing state, and is fulfilling the mission for which it was originally organized.

Flora Metzger, soprano, of Portland, Ore., who has been studying some months with F. X. Arens, and Carl Morris, baritone, gave an impromptu musicale at the Arens Studio February 17, when they sang arias from "Tosca," "Boheme," "Ballo in Maschera," and the "Jeanne d'Arc" aria by Tschaiowsky; also three songs, "Inter Nos," MacFadyen; "Crescent Moon," Sanderson, and "Mission," Arens. Mrs. Metzger showed a voice of many pleasing attributes, including high range and musical temperament. Ardit's waltz song "Parla" was especially well sung by her, everything with very clear enunciation. Mr. Morris sings with professional effectiveness, making much of the three songs, and reaching a high A in the Arens song. His organ has sonority and the appeal of emotional quality. Mr. Arens played accompaniments, and afterward, with his artist-pupils, received warm congratulations.

Gottfried H. Federlein, concert organist, F. A. G. O., organist of the Ethical Culture Society, issued invitations to a "Get Together" February 17, his guests being principally fellow-organists, with E. A. Kraft of Cleveland as guest of honor. On his suggestion they went into the gallery of the Auditorium, when he played for them the "Tannhauser" overture, Thiele's "Chromatic Fantasie and Fugue," and by request, his own toccata in D minor. Following the brief program of organ music several guests tried the organ, finding many complimentary things to say of the different tone qualities, especially the strings and woodwind effects in Mr. Federlein's playing of the overture. After a time they adjourned downstairs, where good things to eat, drink and smoke were on hand. Among invited guests were Clement Gale, Frank Wright, H. Brooks Day, J. Warren Andrews, Walter C. Gale, A. R. Norton, S. Lewis Elmer, S. A. Trench, F. W. Riesberg, J. Sebastian Matthews, of Morristown, and Mr. Banks, of Philadelphia. The affair was such a success that Mr. Federlein plans a repetition in the autumn.

Harriet M. Dwight gave a most enjoyable pupils' recital, piano numbers, at her Carnegie Hall studio February 15. The skill of the young performers surprised all present, and applause was hearty. Only relatives and friends were invited to this, but Mrs. Dwight now expects to give

a series of recitals to which others will be asked. Those who played February 15 were Elizabeth de Lackner, Fanny Ellsworth, Isabelle Overbaugh, Margaret Kennedy and Ellen Smith. George E. Knowles, baritone, assisted, singing several songs delightfully.

After some years of study with such famous teachers as Dr. Dufft, of New York, Edward Iles, of London, Jean de Reszke, Charles W. Clark and M. Lapierre, of Paris, and Signor Braggiotti, of Florence, Italy (former teacher of Riccardo Martin), John W. Nichols, one of our well known tenors, who has himself had years of successful practical singing in this country and abroad, has made a special study of the tenor voice, and is prepared to accept a limited number of tenors for the remainder of this season at his studio, 330 West Fifty-eighth street, New York.

Doris Keane, one of Parson Price's successful stage pupils, has made a fine hit in the new play, "Romance," at the Maxine Elliott Theater. She has had other successes, but this is her greatest. Another rich contralto is Lillian Keller, of Louisville, Ky., now playing in "The Whip." She is to be advanced the coming summer in a stock company. Beverly West is a harpist from Boston, playing in "Little Women"; she has a fine mezzo-soprano voice. Edith Yeager is a big contralto, preparing for the Sothern-Marlowe company, next season.

Thirteen piano pupils of the Wirtz Piano School played pieces by modern composers at the school recital, February 25. Dolly Patterson, Bertha Sears and Gertrude Sauer are the most advanced of the pianists.

"Italian Composers' Night" by the Oratorio Society, of Newark, under Louis Arthur Russell's baton, February 26, had as principal number Verdi's "Manzoni Requiem," the chorus and symphony orchestra assisted by the following soloists: Maud Gaudreaux, soprano; Marie Stone Langston, contralto; Alfred Shaw, tenor, and Edmund A. Jahn, bass. The affair was made a social event by the most prominent members of Italian society of Newark, headed by Dr. Alfredo Magnani, Italian Vice-Consul.

Edith Ivins, the soprano, sang standard songs at Mrs. Sicard's, February 19, among them the following:

Nymphes et Sylvains .....	Bemberg
A Spirit Flower .....	Campbell-Tipton
Les Berceaux .....	Faure
J'ai Pleure en Reve .....	Hue
Indian Songs .....	Cadman
Two Bergerettes .....	Weckerlin

There was a large audience of invited guests, who applauded Miss Ivins' singing enthusiastically. She sang well, her voice being in good condition.

Tomijiro Asai, the Japanese tenor, according to the Miami (Florida) Herald, charmed the guests at The Halcyon by this singing of native and English songs last week. He also sang sacred solos at the Presbyterian service, "displaying a voice of round, sweet tones."

Samuel Mensch, the pianist, played piano and organ solos at a dramatic and musical reading, Hotel Plaza, February 19, also the piano obbligato part to Uhland's "Castle by the Sea," the music by Strauss. He, Maud Gaudreaux, soprano, and Edmund A. Jahn, basso, who appear in Verdi's "Requiem" at Newark this week, are all under the management of Annie Friedberg.

The Kriens Symphony Club has moved from the Carnegie Hall studio to larger quarters, the new address being 1027 Park avenue, the hall connected with the Park Avenue Church, corner Eighty-sixth street and Park avenue. They rehearse Thursday evenings at 7.45 sharp.

Rossi Gisch, violinist, an Ysaye pupil of fifteen years ago, is now Mrs. C. P. Buck, of Philadelphia; she was the guest of Myrta French-Kursteiner at The Narragansett, recently, attending the Malkin-Ysaye concert at Carnegie Hall.

Mrs. Walter Pulitzer gave another large reception Thursday evening. She calls these delightful affairs "salon at homes," because literary and musical features are the order. Among the prominent persons who contributed to the pleasure of the evening were Ben Greet, Gustav Becker, Mary Pickford, Arnold Volpe, Bruno Huhn, Robert Vivian, Philip Gordon, Julius Chambers and others.

On Sunday afternoon, February 2, Jessamine Harrison Irvine gave another reception and musicale at her Carnegie Hall studio. Three young and charming Russian women of the first magnitude in the musical and dramatic world were guests of honor; namely, Tina Lerner, Ilse Veda Duttlinger and Farna Marinoff. Adelaide Ges-



cheidt, soprano; Blanche Cocker, pianist; Harold Meek, the Canadian baritone; Max Hirschberg, violinist, and the De Filippi Trio of the Abt Plectrum Orchestra, were the artists appearing. They presented an enjoyable program. Besides many private engagements, Mrs. Irvine was accompanist at the Lois Fox recital at the Plaza Hotel, February 6, and at the recital given by Vernon Archibald, February 19, at the Waldorf-Astoria.

#### Rider-Kelsey-Cunningham Recitals.

Corinne Rider-Kelsey and Claude Cunningham have, within a few weeks, sang in the two greatest (greatest in area) States in the Union—California and Texas. The following press notices refer to their successes in these States; also in the State of Washington:

#### CONCERT SINGERS ADD TO CLAIM FOR HONORS.

MADAME RIDER-KELSEY AND CLAUDE CUNNINGHAM SUPERB ARTISTS.

Once again last night at the Scottish Rite Auditorium, Corinne Rider-Kelsey and Claude Cunningham strengthened their claim to be known as America's foremost concert singers. Their artistry is superb and grows with acquaintance.

The very excellent program started with a charming Mozart duet, "Crudel! Perche Finora" from the opera "The Marriage of Figaro," done in most charming manner by Madame Rider-Kelsey and Mr. Cunningham, and immediately bringing singers and audience into accord until the balance of the evening seemed like a family party. Cunningham's voice was heard at its best in Beethoven's "In Questa Tomba," which he sang in a most delightful manner. In fact, with every song Cunningham added laurels to his already long list of vocal conquests.

Corinne Rider-Kelsey's interpretation of her group of English songs showed the real beauty in the compositions. Bemberg's "Chant Venetian" was given with a scholarly rendering and in the beautiful song "Mandoline" of Debussy, Madame Rider-Kelsey seemed to reach the zenith of her charm. The Paladine duet, "Au Bord de l'Eau," brought forth an encore and the singers were recalled many times at the conclusion of their concert.

Last night's concert will be the last given by the artists this season.—San Francisco Call, February 5, 1913.

#### AMERICAN SOPRANO AND BARITONE DELIGHT LARGE AUDIENCE.

A prevalent notion that has existed in America for many years, but which is gradually losing supporters, relates to the supremacy which foreigners have assumed in this country in matters musical. Until recently it would scarcely be conceded that a world famous vocalist could be produced outside of Europe, but this fallacy received a contradiction here Thursday night when Madame Rider-Kelsey and Claude Cunningham convinced an audience of local people at the Auditorium that America may lay claim to as great singers as Germany or Italy.

In a carefully and intelligently chosen program these artists sang for two hours and at the end of their concert beheld their audience

completely enthralled. Both singers possess magnificent voices, which are employed with a grace and delicacy that delight.

Their duets were particularly pleasing and their concerted numbers created a profound impression upon their auditors. A great deal of their success in these numbers is due to a rare harmony of relation which their voices possess.

The program was one happily chosen and generous in quantity. The singers were most gracious with the encores which were accorded their every effort during the evening. Each sang a group of German songs in which Schumann was chiefly represented. Following each of these groups Mr. Cunningham and his companion artist were asked to respond again and again, which the baritone did with the "Come l'amore," by Tirindelli, and to which Madame Rider-Kelsey responded with an aria from "La Tosca."

Each offered a group of English songs which were charmingly rendered. The simplicity and beauty of these musical gems were handled adequately and without the slightest marring.

One too rarely has the opportunity to hear such voices in duets and in these alone the singers could have demonstrated their mastery of vocal music. Throughout the evening they were ably assisted by Winifred Mayhall as accompanist.—Spokane Daily Chronicle, January 17, 1913.

To the long list of recitals worth while that the Girls' Musical Club of Galveston has presented the city's music lovers has been added another notable success. Claude Cunningham, baritone, Tuesday evening created musical memories that will long remain with the Galvestonians who crowded the seating capacity of Scottish Rite Cathedral. Eighteen selections comprised the program, ranging through the works of Beethoven and Brahms, Strauss and Schumann, and splendidly revealing the genius of composers such as Pizetti and Tschakowsky, or the seldom heard Rachmaninoff. Mr. Cunningham's rendition was a revelation of understanding of the individuality of the French, the Russian and the German composers. His voice was clear and resonant, possessed magnificent sonorous volume in the dramatic selections, and in the lighter lyrical passages its flexible smoothness carried to the listeners each shade of tonal coloring.

Beethoven's "In Questa Tomba," dignified and stately of movement, opened the series of selections. Serenely simple, this bit of harmony from the great German whose name in music is as that of Shakespeare in literature, requires the height of artistry when sung naturally. The rendition was tremendously effective, as waves of applause attested. The wistful sweetness of Schumann's music set to Heine's words—"Du Bist Wie Eine Blume," showed how thoroughly the singer was master of many moods. Then came Schumann's "Waldesgespräch," by far the most dramatic song of the entire recital. Followed two drinking songs, "Setze Mir Nicht" and "Sitz Ich Allein," which are doubtless the nearest approach to the light lyric form attained in all the music Schumann wrote.

The "Traum Durch die Dämmerung" ("Dream in the Twilight") was a selection in Strauss' best style, requiring exceptionally artistic finish because of the song's exceeding legato quality. Unusually sustained and unusually difficult, it showed as few others in the recital the thoroughgoing artistry of the singer. "Der Oede Garten," by Hildach, was the sublimity of harmonic pathos. A singular tone color peculiar to the song was masterfully given, the picture of the deserted garden standing out clearly. Especially vivid was the musical realism in Brahms' gypsy song, "Brauner Bursche,"

where the clinking spurs of the soldier were as clearly defined as was later the rhythmic turn of the mill wheel in "Le Moulin," by Pizetti. Gems, also, were "L'adieu Supreme" of Pizetti, one of the most sublime examples of the French school ever written, as well as "Le Sais Tu Bien," typical of the early French school.

Among the most impressive of the selections was "O, Thou Billowy Harvest Field," through whose notes Rachmaninoff has conveyed the failing Russian folksong. By changes in tempo, with alternate double bars, there is imparted a singular rhythm suggesting very distinctly the wonderful short chants of the Russian choral music, where a bar or two is followed by a long pause. Winifred Mayhall, accompanist, gave exceptionally effective background for the songs.

The complete program was:

In Questa Tomba.....	Beethoven
Du Bist wie Eine Blume.....	Schumann
Waldesgespräch.....	Schumann
Setze Mir Nicht.....	Schumann
Sitz Ich Allein.....	Schumann
Traum Durch die Dämmerung.....	Strauss
Zueignung.....	Strauss
Der Oede Garten.....	Hildach
Der Musikant.....	Wolf
Brauner Bursche.....	Brahms
Soupir.....	D. de C. Ruebner
Le Moulin.....	Pizetti
L'adieu Supreme.....	Pizetti
Le Sais Tu Bien?.....	Pizetti
The Pilgrim's Song.....	Tschakowsky
O, Thou Billowy Harvest Field.....	Rachmaninoff
I Had a Flower.....	Kelly
To a Messenger.....	La Forge

—Galveston Daily News, February 12, 1913. (Advertisement.)

#### Lionel Robsarte's Artist-Pupils.

Four foreign grand opera singers are studying with Lionel Robsarte, who, as exponent of de Trabadello, of Paris (whose assistant he was), stands on heights of his own as teacher and coach. His pupil, Lillian Grenville, has just had a triumph as Tosca in Tunis and Cairo, Egypt. Helene Travers recently sang at a Washington, D. C., concert, making a big hit. His Spanish baritone, Echeverria, is to sing under Director Henry Russell in Boston next season. Robsarte's pupils occupy prominent parts in grand and comic opera productions in American and European opera houses. Broadway productions, all those of note, have Robsarte pupils among the principals, and others are vigorously preparing for such roles. After a course with him, managers are glad to get the Robsarte artist-pupils, who are taught to sing and act with delightful finish. This is because the teacher was himself in opera and "knows the ropes."



KATHARINE

# GOODSON

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KNABE PIANO

#### Recent Press Notices of London Recital, Jan. 23rd, 1913

powers of interpretation, and it was once more played by her with virile power and imaginative insight. It is worth recording that the intermezzo between the scherzo and the finale, which is often passed over half apologetically by players, was given with full appreciation of its significance and poetry. The rest of the program was made up of some bravura examples by Leschetizky and Liszt, a charming romance and burlesque by Arthur Hinton and a group by Chopin. Three of the etudes and the polonaise in A flat were given with finish and fine conviction.—The Times, January 24, 1913.

She was in great form and in her interpretation of the sonata delighted her audience by her brilliant execution and imaginative insight, especially happy being her response to the tender feeling of the andante. Grieg's rarely heard ballade in G minor was also played with great vitality of style and varied command of tone, while some Chopin examples and three bright little pieces by Arthur Hinton were other constituents of an interesting program.—Sunday Times, January 26, 1913.

Katharine Goodson has been long away, but with the first bars of Brahms' F minor sonata, played with her fine energy and generous abandonment, she immediately established intimacy with Londoners again at Bechstein Hall yesterday. The whole sonata lived under her fingers. The slow movement, with soft, dreamy tone, and the scherzo had fine rhythmic impulse. Grieg's G minor ballade was the other large work on the program.—Daily Mail, January 24, 1913.

The third exponent of this work (Brahms' sonata) was Katharine Goodson, who made a welcome reappearance, after a protracted absence abroad. Her version was one which hugely delighted her audience. The first movement was given with brilliant assurance, crisp energy and authoritative decision. Her reading of the second movement was both tender in sentiment and admirably clear in definition. The caressing pianissimo tone often intensely moving, because it showed how deeply the player had grasped the significance of what she was playing. In the remainder of the work Miss Goodson showed great vitality and a generously warm appreciation of the music.—Globe, January 24, 1913.

Prior to a tour in Germany and Scandinavia, Katharine Goodson gave a recital yesterday afternoon. Miss Goodson's remarkable technical powers and intellectual independence were conspicuously shown in Brahms' sonata in F minor, and pieces by Grieg, Chopin, Arthur Hinton, Kramer, Leschetizky and Liszt were played in that masterly manner that has earned this native executive artist such distinction the world over. There was a large audience and enthusiasm ran high.—Daily Express, January 24, 1913.

Katharine Goodson is one of the most distinctive pianists of today, and the individuality of her playing and the brilliancy of her technique were very prominent at her recital on Thursday. Her reading of Brahms' sonata in F minor was quite masculine in manner and expression. The andante was beautifully played and the rendering of the scherzo was most fascinating. A notable change of style was adopted for Grieg's ballade in G minor, the romantic spirit of which was most happily caught.—Referee, January 26, 1913.

Few pianists have lifted the standard of British executive art higher or carried it further afield than has Katharine Goodson, who gave her only recital of the season at Bechstein Hall yesterday afternoon. The program gave every opportunity for a display of the pianist's high executive and musical qualities. The recital opened with quite a masterful account of Brahms' sonata in F minor. Miss Goodson is nothing if not individual in both her thought and expression of a familiar work, and this distinctiveness of ideas, coupled with her all-commanding technique, gives renewed interest to all she undertakes.—Standard, January 24, 1913.

Besides this (Brahms' sonata) Grieg's curiously neglected ballade, a long group of Chopin pieces, as well as pieces by Arthur Hinton, A. W. Kramer and others, were played, and played in a fashion that really leaves little loophole for criticism. Miss Goodson is truly a beautiful player. The dignity of her style is equalled by its virility and breadth, the tone is lovely in quality and volume, and the technique is irreproachable.—Daily Telegraph, January 24, 1913.

The chief work of her program was Brahms' sonata in F minor; it is of the things in which Miss Goodson can best display her

## McCORMACK-NAMARA-TOYE RECITAL.

From the Atlantic to the Pacific American citizens of Irish birth and Americans descended from the brave and warm hearted Irish immigrants have formed themselves into a clan of McCormack worshippers. It's "Our John" to these ardent admirers of the famous Irish tenor, whose concert audiences this season have broken all records.



Photo by James & Bushnell, Seattle, Wash.  
JOHN McCORMACK.

This year, rather during this season, John McCormack has had some fifteen appearances in Greater New York alone, and yet the audience assembled to hear him again at Carnegie Hall on the night of Washington's Birthday (last Saturday) pre-empted every foot of space in the auditorium where it was possible to place an extra chair. Over 300 sittings were arranged on the stage, and in order to reach the footlights the tenor, and also Madame Namara-Toye, who appeared in the recital with the tenor, were obliged to push their way through a narrow passage (on the right of the stage), formed on either side by human beings.

During this season in New York McCormack has sung with the New York Philharmonic Society; with the New York Mozart Society; at the Metropolitan Opera House, and many recitals in Manhattan and one in Brooklyn. He has given two concerts in many cities where he was compelled to return, or submit to endless letters from enthusiasts in those towns who wished to hear him again, or who were denied opportunity to hear him because houses were sold out.

For last Saturday evening Mr. McCormack and Madame Namara-Toye united in the appended program:

Ché Gelida Manina, from La Bohème	Puccini
Mr. McCormack.	
Air from Traviata	Verdi
Madame Namara-Toye.	
Modern Irish Songs—	
A Broken Song	Charles G. Stanford
Grace for Light	Hamilton Harty
Seythe Song	Hamilton Harty
Sea Gypsy	Hamilton Harty
Mr. McCormack.	
Jeunes fillettes	Weckerlin
Songs My Mother Taught Me	Dvorák
Summer Romance	Frank Hastings
Irish Love Song	Lang
Madame Namara-Toye.	
She Moved Thro' the Fair	Arranged by Hughes
Páidin Fionn	Milligan Fox
Farewell, My Gentle Harp	Milligan Fox
Maureen (in Gaelic)	Needham
Mr. McCormack.	
Song of the Nile	Courtlandt Palmer
Twickenham Ferry	Margials
Plewot	Dagmar Rübner
Believe Me If All Those Endearing Young Charms	Moore
Madame Namara-Toye.	
One Gave Me a Rose	Edwin Schneider
The Crying of Water	Campbell Tipton
A Serenade (MS.)	C. W. Cadman
Call Me No More	C. W. Cadman
Mr. McCormack.	

The McCormack concerts have provided more than the joy of hearing that golden tenor voice; these concerts are being rightfully regarded as educational events. Mr. McCormack has introduced many of the old Irish songs,

some of which he sings in the original Gaelic, and on occasions foot notes are printed which give the non-Irish listeners the desired information.

Besides singing old Irish songs, Mr. McCormack has applied his talents to learning songs by modern composers and, of course, at each recital he sings one or more arias from his own opera repertory.

For the concert last week Mr. McCormack proved to be in superb voice and he sang with sentiment and that kind of intelligence that expressed the varying moods of each song. As the evening progressed Mr. McCormack sang nearly as many encores as program numbers. The crowd was simply at his feet.

Madame Namara-Toye, whose popularity has been wonderful, sang very brilliantly the "Ah, fors e lui" and "Sempre libera," from "Traviata," and later showed herself an artist of delightful calibre, by her singing of the French and English songs. She, too, was recalled many times, and in order to satisfy the clamor, had to sing extra songs. The audience rose to Madame Namara-Toye after she sang Margaret Ruthven Lang's "Irish Love Song."

Madame Namara-Toye was assisted at the piano by Camille Decreus, the accomplished French artist who was brought to this country for the Ysaye tour. Mr. McCormack's accompaniments were played by Edwin Schneider. Both the soprano and tenor were most for-



NAMARA-TOYE.

tunate in their accompanists, and, after all, much depends upon the quality of the playing by the man who leads or follows the singer in recitals of this kind.

The songs by American composers on the list for last Saturday evening were placed there as a compliment to the holiday which all good Americans observe with patriotic pride.

### A Tribute to Florence Austin.

Florence Austin, the violinist, played at a concert at Ouachita College, in Arkadelphia, Ark., this month. The following tribute from the director of the college shows that the artist was well received and that her playing was appreciated:

Under the auspices of the lecture course of the Ouachita and Henderson-Brown colleges, Arkadelphia, Ark., Florence Austin, the American violinist, was heard in the Ouachita Auditorium January 30. Miss Austin gave a delightful program, playing the Handel sonata in A, the Mendelssohn concerto, the "Zigeunerweisen" of Sarasate and numbers by Vieuxtemps, Becker and Musin.

Her audience, composed chiefly of students and music lovers, was won by the noble and authoritative reading she gave the Handel sonata, and gave her the most earnest attention and delighted applause till the close of the program. Miss Austin was most gracious and accorded several encores.

While Miss Austin plays with the dignity and technical security of the matured artist, there is no lack of the warmth and enthusiasm of youth. She quite played her way into the hearts of her hearers. It is hoped that arrangements can be made for an early return engagement for her.

(Signed) L. H. MITCHELL,  
Director Ouachita College.

### Norman Wilks' New York Recital.

Norman Wilks, a young Englishman who has been brought to America to play a number of piano concertos with the Boston Symphony Orchestra, gave a recital in Aeolian Hall, New York, on Wednesday afternoon, on which occasion it was clear to the audience that one of the most interesting and pleasing pianists before the public today had made his appearance unheralded and with no flourish of trumpets or newspaper renown.

The Beethoven sonata at once declared the poet rather than the showy virtuoso; for the beauty of Norman Wilks' tone, the gradation of nuances, the clearness of the phrasing, the contrast between themes and counter-themes, and other subtle evidences of musical intelligence which can hardly be expressed in words, proved that the artist has it in him to command the admiration of the musical world if he fulfills the brilliant promise of the present. The best that can be said of him is that he feels and expresses the undefinable but potent charm of Chopin. For as Chopin is the supreme poet of the piano, it follows that the interpreter of Chopin is the most engaging of pianists.

Norman Wilks gave an excellent performance of Beethoven, it is true. But it is nevertheless undeniable that a pianist may be a splendid interpreter of Bach, Beethoven, and Brahms, and yet fail as a Chopin player. The young Englishman, however, has the lilt, the atmosphere, the poetry of Chopin at his fingers' ends. In the valse he exhibited his mastery of the Chopin rubato. The left hand played the waltz movement strictly in time while the right hand hurried and halted, dallied and revelled quite independently of the strict tempo of the accompaniment. It is seldom one hears such exemplary rubato. The Liszt rhapsody allowed the pianist to show his power and brilliancy. His encores were Chopin's G flat octave study, a Schubert-Liszt valse, and the "Erking" transcription, in which Liszt number he very cleverly covered up a slight lapse of memory.

Is it not time to omit Korngold's biography from programs? The question is not how young or old the composer was, but how good or bad the composition is. Korngold's work is good enough to play without an apology for the youth of the composer. It is much more wonderful to have composed the Beethoven sonata, which after a hundred years still defies competition.

The pianist's playing of the "Ball at the Fairy King's" was particularly delightful. It seems to be accepted by the world in general that an English artist cannot play this kind of music. But Norman Wilks, in addition to the high intelligence of the best English artist, has also the convincing warmth of expression which some of his countrymen lack.

The audience remained some time after the close of the



NORMAN WILKS.

recital and gathered around the stage. The program follows:

Sonata, op. 53 (Waldstein)	Beethoven
Six preludes, op. 28	Chopin
C major, G major, C minor, B flat major, G minor, F major.	
Valse	Chopin
Four etudes, op. 10 and op. 25	Chopin
A flat, F major, E major, G flat.	
The Princess and the Pea, op. 3	Erich Wolfgang Korngold
Ball at the Fairy King's, op. 3	Erich Wolfgang Korngold
Epilogue, op. 3	Erich Wolfgang Korngold
Au lac de Wallenstadt	Liszt
Rhapsodie Hongroise, No. 6	Liszt



# ST. PAUL

St. Paul, Minn., February 15, 1913.

Ruth Rumely, a young Minneapolis pianist and former pupil of Marie Meyer Tenbroeck, who made her professional debut in the former city last week, gave a recital here two evenings ago before a large audience composed of the musical and social elements of both cities. Miss Rumely, who is the daughter of William Rumely, of La Porte, Ind., is a very talented and earnest young musician. Her program opened with the Italian sonata of Bach and closed with the Liszt transcription of the Verdi "Rigoletto" quartet. There were numbers also by Schumann, Schubert, the rondo from Von Weber's C major sonata, six preludes by Chopin, two etudes by the same composer and two of his waltzes, Liszt's tenth rhapsody, Rachmaninoff's prelude, and a romance by Gruenfeld. Miss Rumely, who is in her early twenties, is tall and somewhat slender, with a languorous droop of the shoulders that might at first be mistaken for "esthetic fatigue," but which proved to be that which is common to the student who both thinks and works. Miss Rumely plays with a surprising amount of finish. Her touch is firm even when subdued in effect, and the dominant trait of her playing is definite purpose well thought out and pursued with positive execution. Her technic is well rounded and she has an excellent sense of tempo and rhythm. There is individual character in her style, despite a few conventional traits, and the preponderance of a certain sentimental mood as evinced by her Chopin. Doubtless, however, De Pachmann and Paderewski would have approved this quality, which was not over-exaggerated. Her playing of the Bach and Liszt numbers had a moving vigor and rhythmical conformity about them which were in marked contrast to the rubato of her other numbers. Miss Rumely both thinks and feels with a certain poetical sense that mark her as a musician of more than ordinary interest. That she has a future in the concert field there can be little doubt. It will be interesting to listen to her work a year hence.

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One of the most charming voices heard here this season was that of Bessie Abbott, who was here for a week with the De Koven Opera Company in "Robin Hood." Miss Abbott has lost none of the fascination which marked her singing and acting in the Conried days of the Metropolitan, when the De Reszkes, Plancon and others were her confreres. She sang to crowded houses here and was tendered each evening an ovation which was highly gratifying. The business of the De Koven company in the Twin Cities was one of the largest of the season. Both in St. Paul and Minneapolis crowded houses were the order of the entire engagement. The remainder of the company were also counted excellent.

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Mischa Elman, who played with the orchestra a few nights ago, created a sensation, as usual. He has matured wonderfully since he was last heard here and his playing of the Mendelssohn concerto has gained a hundredfold in strength and beauty of interpretation. He did as encores two of Couperin's charming pieces edited by Kreisler.

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Godowsky has played here also with the orchestra and made a deep impression by his masterful technic and power of expression. He was heard in the Liszt concerto No. 1 and two Chopin numbers, a posthumous waltz and the impromptu in G flat. A large audience listened to him and accorded him a great ovation. Godowsky, Galston and Scharwenka constitute a trio of great pianists which it has been our privilege to hear in St. Paul within the past few weeks.

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Albert Quesnel, a former St. Paul tenor, sang here with the Choral Arts Society a few evenings ago and was greeted by a large audience, in which were many friends. Quesnel, who sang with the symphony orchestra the previous afternoon and in Minneapolis a week before with the orchestra of that city, was heard in groups of French, Italian and English songs. His reception was very hearty and well deserved. One of the most important concerts in the history of the Choral Arts was this second of the season and but once more demonstrated the excellence of this body of mixed singers and the scholarly leadership of Leopold Bruenner, to whom all honor is due. Both leader and chorus shared with Mr. Quesnel the laurels of a really fine performance.

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Much anticipation is felt over the appearance here tomorrow night of Clara Butt and her husband, Kemmerley Rumford. Night before last their success in Winnipeg is

said to have been immense. The receipts for the concert were over \$5,000. Indications point to a large house here.

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The joint appearance of Marie Rappold and Louis Persinger here on February 27 is an event also of which great things are expected. These artists will conclude Mrs. Snyder's Artist Recital Series, which has been a feature of the musical season here.

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Of charming quality and captivating power was the song recital given here by Carolina White a few days ago. Miss White is without doubt one of the most satisfactory artists on the concert stage today. Her singing and gracious



RUTH RUMELY,  
Pianist.

personality created a deep impression, and the general verdict was that she may come back to us as often as she pleases. Her reception was a hearty one.

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The opera season the last of April promises to be the spring musical events in the Twin Cities. Tetrassini heads the list of prima donnas. Already the sale of season tickets is said to be very large.

J. McCLURE BELLWIS.

## Metropolitan Sunday Night Concert.

Another huge crowd of hungry music lovers filled the Metropolitan Opera House, Sunday night of this week, for the weekly concert. Efrem Zimbalist, who played at these concerts earlier in the winter, again was a star. The singers of the night were Olive Fremstad, Lambert Murphy and Leon Rothier. Adolph Rothmeyer conducted. Zimbalist played with wonderful beauty of style and lofty conception the Bruch G minor concert, accompanied by the orchestra; after the intermission he followed with three shorter pieces, accompanied at the piano by Eugene Lutszky. The group of numbers held the familiar romance of Svendsen, Kreisler's charming "Caprice Vennoise," and Hubay's dazzling "Scene de la Czarad." Of course, the great Russian violinist was called back to the footlights and forced to play encores.

Madame Fremstad sang with the orchestra, the Brunnhilde excerpt from the third act of "Die Walküre," where she pleads with Wotan. Later in the concert the soprano sang a group of Scandinavian folksongs, accompanied at the piano by Hans Morgenstern. Mr. Rothier delivered a sonorous air from Verdi's "Don Carlos," singing again for his encore Schumann's "Two Grenadiers." He also sang two other songs, "Chant d'Amour," by Messager, and "Nur wer die Sehnsucht kennt," by Tschaiowsky, and the French basso surprised the listeners by singing the Tschaiowsky song in excellent German. Mr. Murphy delighted by his admirable rendition of the "Prize Song" from "Die Meistersinger." The orchestral numbers included Goldmark's "Sakuntala" overture, "Danse Macabre," by Saint-Saëns, and "Marche Slav," by Tschaiowsky.

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# ST. LOUIS

St. Louis, February 16, 1913.

The eleventh concert of the St. Louis Symphony Orchestra took place Saturday night preceded by the customary Friday afternoon concert. The program was:

Overture to Benvenuto Cellini (first time) ..... Berlioz  
Scene and Ballad from Hamlet ..... Thomas  
Grace Bonner Williams.  
Symphonic poem (after Lenau), Don Juan, op. 23 ..... Strauss  
Aria, Depuis le Jour, from Louise ..... Charpentier  
Grace Bonner Williams.

Symphony No. 8 in F major ..... Beethoven

Some of the Strauss tone-poems are inferior in musical merit to others. Also there are places in some of the most important of them which are distinctly "dry." The fountain of inspiration is unquestionably at a "low ebb" at these times and Strauss relies upon his phenomenal orchestral technic to "tide over" just such places. No matter what Strauss has to say there is always interest in his scheme of instrumentation. But in "Don Juan" his musical material is of his very best, and there is not a dull measure in the entire score. It is vital music, temperamental in a supreme degree, treading on sure ground and hastening toward an overwhelming climax. The themes are Wagnerian in their worth and their expressiveness, and the harmonization is intensely rich and varied. It is such a composition as this that entitles Strauss to the first place among contemporary musicians. There are others who have written music of great value or of extraordinary effectiveness, but the qualities which characterize the great masters: musical interest, originality, variety, fine workmanship, subordination of means to effect, all united to "the grand manner," seem to be found in Strauss alone. Max Zach conducted the "Don Juan" with a due appreciation of its manifold beauties and brought out its varying moods with artistic sympathy. Also his reading of Beethoven's eighth symphony was highly enjoyable. The audience received each movement with enthusiasm. Grace Bonner Williams, the well known coloratura soprano of Boston, achieved a genuine triumph by her brilliant rendition of the Mad Scene from Thomas' "Hamlet." Her voice is of a velvet-like smoothness and her vocal technic is equal to all the demands which that scene and ballad make upon the singer. The aria from "Louise" was even still more to the task of the audience, and altogether she bowed several times in acknowledgment of the applause. She finally was compelled to sing an encore, her selection being Rubinstein's "Du bist wie eine Blume" to Madame Delledonne's harp accompaniment.

On Wednesday night the Minneapolis Symphony Orchestra, under the direction of Emil Oberhoffer, made its first appearance in St. Louis, presenting the following program:

Overture to Rienzi ..... Wagner  
Symphony No. 6, B minor, Pathétique, op. 74 ..... Tchaikowsky  
Concerto for Violin, No. 1, G minor, op. 26 ..... Bruch  
Richard Czerwonky.  
Symphonic Poem, No. 3, Les Preludes ..... Liszt

Mr. Oberhoffer richly deserves the many encomiums which have been heaped upon him during his career as conductor of the Minneapolis Orchestra. He has a striking personality and his work is full of magnetism. If there is one quality more than another which impresses the listener it is the strong sense of rhythm which pervades all that he does. Consequently his tempo rubato is always controlled by sound judgment and he never descends into sentimentalism. Looking back upon the performance of the Tchaikowsky "Pathétique" symphony, the recollection of the virile third movement stands out the most strongly. Never in St. Louis has this movement been better done. Mr. Oberhoffer seems particularly fitted to conduct it. The adagio lamentoso was rendered with deep feeling. In Liszt's "Les Preludes" the poetic and the heroic elements were splendidly contrasted. Mr. Czerwonky's playing of the Bruch concerto was truly of a virtuoso character. From the standpoint of technical mastery over his instrument he is indeed a consummate artist. He has that especial purity of intonation which only the "front rank" men have, and his musicianship is most solid. Certain it is that if this orchestra comes here again those who were present will cry its virtues "from the housetops."

The St. Louis Orchestra Club gave the first concert of its twentieth season Thursday night at the Central High School Auditorium. The following program was given:

Egyptian Ballet (suite for orchestra) ..... Luigini  
Jewels of the Madonna ..... Wolf-Ferrari  
Intermezzo No. 1, introduction to the second act.  
Intermezzo No. 2, introduction to the third act.

Songs—  
Lungi dal car bene ..... Secchi  
Sandmännchen ..... Brahms  
The Danza ..... Chadwick  
Mrs. Franklin H. Knight.

Jena Jugend Symphony ..... Beethoven  
(First performance in St. Louis.)

Songs—  
To a Faded Rose ..... Richard H. Whitcomb  
The Cry of Rachel ..... Mary T. Salter  
Candle Lightin' Time ..... Coleridge-Taylor  
The Nightingale Has a Lyre of Gold ..... Whelpley  
Mrs. Knight.

Overture, Ruy Blas ..... Mendelssohn

This orchestra consists of about seventy earnest amateurs, assisted by eight or ten professionals, under the direction of Frank Gecks. Their work showed careful rehearsing, and the various details of the numbers were well brought out. The so called "Jena" symphony of Beethoven is only interesting because that great master composed it in his youth. Intrinsically it has but little value. Mr. Gecks deserves great praise for having developed the capabilities of his young musicians to such an extent. Mrs. Knight sang in her usual effective and artistic manner.

The following program was given at an organ recital by Carl F. Mueller at the St. John's Evangelical Church. Fourteenth and Madison streets, Sunday evening, assisted by the choir of the church and Braune's String Quartet:

Fantasia ..... Tours  
Berceuse ..... Kinder  
Anthem, The Kingdom of God ..... Rhys-Herbert  
Quartet—  
Erlkönig ..... Schubert  
Largo assai from op. 74 ..... Haydn  
Capriccio ..... Lemaigre  
Prayer ..... Callaerts  
Anthem, O Love Divine ..... Ashford  
Quartet—  
Minuet from op. 78 ..... Schubert  
Romance, op. 26 ..... Svendsen  
Andante Cantabile (from fourth symphony) ..... Widor  
Chant du Roi Rene ..... Guilman

Mrs. J. A. Gerhard gave an organ recital Friday night at the First Christian Church, of which she is organist. Mrs. Gerhard is one of our most able and intelligent musicians, and in all her work, whether as organist or choir-master, or vocal instructor, she displays her fine qualities as a careful, capable, thoughtful and yet enthusiastic worker in her chosen art.

W. M. Jenkins dedicated a new two manual organ at the New Memorial Congregational Church, Thursday with the following program:

Pilgrims' Chorus (Taanhäuser) ..... Wagner  
In Summer ..... Stebbins  
Festal March, op. 67, No. 8 ..... E. R. Kroeger  
Minuet in A ..... Boccherini  
Prière, Le Cid ..... Massenet  
George Sheffield.

The Holy Night ..... Dudley Buck  
Berceuse (Jocelyn) ..... Godard  
Mary of Argyle ..... Old Scotch  
Love, I Have You Now ..... Ronald  
George Sheffield.  
Andante Cantabile (fourth symphony) ..... Widor  
March in D major, op. 39, No. 3 ..... Guilman  
Berceuse (dedicated to Mr. Jenkins) ..... Edward M. Read  
Hallelujah Chorus (Messiah) ..... Handel

The second program of Ernest R. Kroger's Lenten recitals, Saturday afternoon, was:

Sonata quasi una Fantasia, op. 27, No. 2 ..... Beethoven  
Etudes, op. 25, Nos. 6 and 7 ..... Chopin  
Berceuse, op. 57 ..... Chopin  
Fantasia, op. 49 ..... Chopin  
Arabesque, op. 18 ..... Schumann  
Traumewirren, op. 12, No. 7 ..... Schumann  
Gondoliera ..... Liszt  
Tarantella ..... Liszt

The Apollo Club, under the direction of Charles Gallo-way, gave its very fine program at its second concert Tuesday night:

The Cavalier's Song ..... William Motherwell  
Apollo Club.

For basso—  
Le Cor ..... Flegier  
Plaisir d'Amour ..... Martini  
Serenade de Don Juan, op. 38, No. 1 ..... Tchaikowsky  
Leon Rains.  
At piano, Roland Bocquet.

Serenade ..... E. Kollner  
Invictus ..... William Y. Webbe  
Apollo Club.

For violin—  
La Chasse ..... Jean Baptiste Cartier  
Menuet Pastorale ..... Leclair  
Gitarra ..... Moszkowski  
La Fee du Hallier ..... Godard  
Bonarios Grimson.

For basso—  
Der Wanderer, op. 4, No. 1 ..... Schubert  
Der Doppelgänger ..... Schubert  
Zueignung, op. 10, No. 1 ..... Strauss

Shepherd, See Thy Horse's Foaming Mane ..... Oley Speaks  
The Pauper's Drive, op. 18, No. 3 ..... Sidney Homer  
Leon Rains.

John Peel ..... Mark Andrews  
Apollo Club.

For violin—  
Caprice Viennois ..... Kreisler  
Tambourin Chinois ..... Kreisler  
Liebesfreud ..... Kreisler  
Bonarios Grimson.

Believe Me, If All Those Endearing Young Charms ..... J. H. Brewer  
Apollo Club.

Mr. Rains' work was of a truly superior character. He has a splendid voice, which he uses with great skill. Mr. Grimson gave an excellent account of himself, his artistic playing being highly acceptable. As for the Apollos, their work is constantly improving, as must needs be under the leadership of such a sincere musician as Mr. Gallo-way.

John Towers, the veteran vocal instructor, had a pupils' recital in Musical Art Hall on Friday night. The program follows:

Short talk on vocal methods, Mr. Towers.

Dear Heart ..... Margaret M. Delany.

Oh, God, Have Mercy ..... Mendelssohn  
Walter M. Goff.

Oh, Lovely Night ..... Offenbach  
Genevieve L. Delany.

Recitation, The Girl and the Painter, Stella Sisler.

I Would That My Love ..... Mendelssohn  
The Misses Delany.

Du fragst mich täglich ..... Meyer-Helmund  
Nina R. Bennett.

How Sweet the Calm ..... Blackburn  
Misses Browning and Bennett and Messrs. Goff and Towers.

Kerry Dance ..... Molloy  
Fannie Butterfield.

Il Prologo (Pagliacci) ..... Leoncavallo  
Dr. Oscar D. Meyer.

Angel's Serenade ..... Braga  
Emma Lee Browning.

You and Love ..... D'Hardelot  
Violin obbligato, Earl Gottschalk.

A Bandit's Life ..... Harper  
George J. Trenayne.

Mr. Towers.

Henry V. Stearns, dean of the piano department at Christian College, Columbia, and prize winner at the last biennial of the Women's Federation of Musical Clubs, gave the following program in the college auditorium, Tuesday night, assisted by Emile Gehring, soprano:

Ballade in G minor ..... Grieg  
Mr. Stearns.

O Had I Jubal's Lyre, from Joshua ..... Handel  
Miss Gehring.

Rhapsodie in G minor ..... Brahms  
Intermezzo in E major ..... Brahms

Scherzo in C sharp minor ..... Chopin  
Mr. Stearns.

Morgenthau ..... Wolf  
Der Nussbaum ..... Schumann

Du, meines Herzens Knechtchen ..... Strauss  
Ruhe, meine Seele ..... Strauss

Miss Gehring.

Sonnetta de Petrarch No. 104 ..... Liszt  
Play of Waters at the Villa d'Este ..... Liszt

Crage ..... Liszt  
Mr. Stearns.

Mrs. Morris Skrainka was the soloist at the last Sunday "Pop" concert. Mrs. Skrainka possesses a brilliant soprano voice of an excellent quality, which has been developed to a very high degree of technical efficiency under the distinguished vocal instructor, Ethan Allan Taussig. The large audience welcomed her most enthusiastically, as she has become a strong favorite here on the concert platform.

Alice Pettengill is creating a musical atmosphere in her monthly matinee musicales, which elicit warm commendation from all whom she invites to attend. In her last Wednesday morning program those who took part were Adah Black Holt, Mrs. David Kriegshaber, Rosalie Cale, Addye Stemmler, Agnes Gray, Mrs. Carl Luyties, Bessie Morse, Miss Pettengill, Messrs. Bacon, Lichtenstein, Lee, Bohn, Hall and Kroeger. E. R. KROEGER.

## Mozart Society Musicales March 1.

Saturday afternoon, March 1, the Mozart Society of New York, Mrs. Noble McConnell, president, will give the monthly musicale at the Hotel Astor. The artists for the day are Alice Preston, soprano; Rosa Olitzka, contralto; Albert Quesnel, tenor, and Frances Pelton-Jones, harpichord soloist. Miss Pelton-Jones will play a group of classics; Miss Preston, arias by Bizet, Chadwick, Loewe and Leoncavallo. Madame Olitzka will sing arias and songs by Bizet, Ponchielli, Franz, Rachmaninoff, Henschel, Weckerlin, Mrs. Beach, Hans Sommer and Charles Gilbert Spross. Mesdames Olitzka and Preston will close the program with the "Letter Duet" from "The Marriage of Figaro" (Mozart).



## CULP IN PITTSBURGH AND CINCINNATI.

Julia Culp has added to her laurels by recent appearances in Pittsburgh and Cincinnati. The following press tributes are among the latest written in praise of the wonderful Dutch lieder singer:

It was a pleasure and a satisfaction to hear the much-heralded lieder singer, Julia Culp, at the Carnegie Institution Music Hall last evening. Her voice may well be described as a mezzo, leaning toward deep soprano, full, resonant, rich, with a particularly melting quality in its piano tones.

There is nothing sensational or theatrical about Madame Culp's delivery; hers is the lofty gift of the true lieder singer—the chaste, beautiful simplicity of pure art. Yet in presenting her remarkable interpretations she draws from an adequate fund of tenderness, emotional sympathy and dramatic intensity. Sincerity and conviction, joined to impeccable diction, flawless technic and wonderful power in description, make her an artist of distinction. Phrasing, breath control, messa di voce, equalization of range, pianissimo—all roused enthusiastic praise. A more varied program might have developed greater diversities of mood, but could scarcely have proven her a greater mistress of song.

Rarely does an accompanist meet all demands as satisfactorily as did Coenraad V. Bos, who gave sympathetic support to the singer and enhanced the artistic merit of the recital.—Pittsburgh Dispatch, February 18, 1913.

Carnegie Hall could have held more people than gathered to hear Julia Culp last night, and one can only feel sorry for the large number that missed an opportunity to hear one of the greatest singers that has appeared in this country for a long time. But it is certain that her audience will not be so small again. Those who were present showed their enjoyment unmistakably; indeed, the singer even had to chide them once for too spontaneous applause; and the good word will be passed on through the city that in Miss Culp we have a lieder singer of the most rarified first rank.

Her voice is very beautiful, mezzo rather than contralto, with high notes conspicuously rich and full. It is well equalized throughout, remarkably powerful, flexible and capable of a large variety of color. She commands a full gamut of expression—more, we would infer, than the all-German program exploited; and her splendid breath control allowed her to give songs most unusual and entrancing effects of phrasing.

Of her first group of songs, which were all by Schubert, perhaps "Die Post" was the finest performance, though the serenade had moments of extreme loveliness. Of the second, the Schumann group, "Waldeggesprach" was a thrilling dramatization of the veris legend; "Mondnacht" was the best we have heard. Of the Brahms songs, "Von ewiger Liebe" was thoughtfully planned, "Das Mädchen spricht" was entirely charming, the "Ständchen" showed delightful humor, and "Der Schmied" was done with superb full tone and vigorous movement. These three composers furnished the entire program, except for the obscure authors of two encores.

We will pass to the splendid support given last night by the accompaniment of Coenraad Bos, who played with clarity and sympathy without obtruding his part unduly. The concert was most successful, and we cannot hear Miss Culp again too soon.—Pittsburgh Gazette-Times, February 18, 1913.

### JULIA CULP'S RECITAL IS ARTISTIC SUCCESS.

Adequately to describe the singing of Julia Culp, the Dutch lieder singer, who gave a recital in Carnegie Music Hall last evening, assisted at the piano by Coenraad Bos, would necessitate a long list of superlatives. For Miss Culp is a great artist in every sense of the word. To analyze her work, point by point, after listening to her for an hour and a half, would be an unpleasant task. Equally as unpleasant as would be the separating of a beautiful flower, petal by petal, in order to define its various characteristics.

But, speaking generally of Miss Culp's singing, one naturally mentions first her wonderful voice, of great beauty in its breadth and volume, of exceptional richness and resonance, lusciously sweet, and permeated through with a deeply human quality. She uses this voice much as a great master of the violin uses his instrument. It is without a break from lowest note to highest, and she keeps the tone uniformly beautiful from the faintest pianissimo to the biggest climax. Her phrasing, her shading, her legato, are faultless.

As an interpreter there is about Miss Culp's work a repose, an idealism, a nobility, impossible to describe in words. Who having once heard her sing Schubert's "Im Abendroth," with which the program opened, can ever forget its serene and majestic beauty? The audience recognized instantly that a great artist was on the stage, and gave Miss Culp an ovation after this song seldom accorded any artist after an opening number.

Five songs by Schubert, five by Schumann and six by Brahms made up the program. Two encores were given, both English songs, "Long, Long Ago" and "The Sweetest Flower that Blows." They were so beautifully sung that they did not seem as out of place on such a program as would have been the case had almost anyone else interpolated them into such a list of masterpieces. Miss Culp's English diction is far better than that of most American singers.

Miss Culp's appearance in this city constituted one of the most artistic and beautiful musical events of many seasons. To hear such singing is to receive an inspiration toward renewed effort to attain better results in whatever line of work one may be engaged. The mission of all art is to inspire those who are brought into contact with it, and this end Miss Culp attains.

The audience was highly appreciative and therefore may well be termed a satisfactory audience. The approval manifested after every number included Coenraad V. Bos, who sustained throughout the program his reputation as one of the best among living accompanists.—Pittsburgh Post.

The soloist was Julia Culp, a lieder singer who was heard here a fortnight ago in concert. Madame Culp's voice is one of beauty and intrinsic quality, while her mastery of the technical side of her art is remarkable. So perfect a legato is the highest achievement of any singer. Without any change of color she can go from vowel to vowel, if it is necessary, with baffling ease, revealing a breath control that is little short of marvelous. Yet, all this is merely technical. The finest beauty of her singing is the manner in which she subjects all this to the interpretation of a song. Voice

breathing method and the other tools of her trade are only means for the accomplishment of a higher purpose. She sang the two Beethoven songs, especially the second, with dramatic intensity, while nothing more exquisite than her rendition of Schubert's "Ave Maria" can be imagined. The same may be said of the wonderful mood she created for Strauss' "Morgen," one of the greatest songs of that composer. The other Strauss contributions were also well done and her triumph was complete. The public enthusiastically applauded the most artistic singing the current season has afforded. Cincinnati Enquirer, February 16, 1913. (Advertisement.)

### Maude Fay as Ariadne.

Public opinion in Europe as to the real artistic value of the latest Strauss opera, "Ariadne auf Naxos," is, to say the least, very much divided, but at the first production of the work in Munich, on January 30, there was only one unanimous voice in press and public in praise of Maude Fay's magnificent interpretation of the title role. The part seems as if specially written for this artist. It has by far the best music of the opera assigned to it and Miss Fay had every chance to display her fine, pure soprano voice, her consummate ability to sing, and last, though by no means least, her extremely capable acting. It was another real triumph to add to the long list which this American artist already has to her credit in the leading



Photo by Hoffmann, Munich.  
MAUDE FAY AS ARIADNE.

opera houses of Europe. The Munich critics speak of her work as follows:

Fraulein Fay was an Ariadne of "sounding marble." The "Hermes" vision and the working up of the aria to the splendid climax of high B were wonderfully done. How that rang out through the orchestra!—Münchener Neueste Nachrichten, January 31, 1913.

The opera was splendidly cast; first of all, Maude Fay, who gave us an Ariadne of classical sublimity, the incorporation of tragic beauty.—Münchener Zeitung, January 31, 1913.

Fraulein Fay sang her Ariadne so wonderfully that it is impossible to imagine any other interpretation of the part.—München-Augsburger Abendzeitung, January 31, 1913. (Advertisement.)

### New York Critical Opinions on Bonci.

Alessandro Bonci's New York concert Saturday evening, February 15, was one of the brilliant successes of the midwinter. The following criticisms are the opinions of New York musical reviewers:

Whenever Alessandro Bonci sings in concert here one wonders why his talents are not enlisted by the Metropolitan Opera Company, for, after all, he is quite unrivaled among tenors of his type. Such thoughts, no doubt, were shared by many of last night's record breaking gathering in Aeolian Hall—a throng that occupied not only every regular seat in the house and much of the standing room, but also a large part of the stage.

It was an unusual crowd which greeted the little tenor on his first entrance with a demonstration that lasted several minutes, for it included a large number of professional artists, such as Luceria Bori, Andres de Segura and others of the Metropolitan Opera Company; Eugen Yaay, Victor Herbert and the members of the Flonzaley Quartet, and a host of boisterous Italianissimi as well, some of whom stood on their chairs to command a better view of the stage.—New York Press.

Signor Bonci was in excellent form, and New York audiences well know what that is. He has been regarded for years as an exponent of the best style of Italian bel canto, and he has lost none of his right to claim that he understands the perfect technical use of the human voice. His part on the program seemed short, but he was obliged to add many encores.—Evening Post.

It attracted an enormous audience, one that had to be bestowed in part on the stage. . . . His voice was employed with the fine skill, taste and finish of style that are well remembered.—New York Times.

His contribution included the popular "Cielo Mare," from "La Gioconda," which he interpreted with lovely style and finish. His singing was throughout a delightful object lesson, and caused the usual outbursts of enthusiasm.—New York Journal.

He succeeded in packing the house to capacity, some two hundred persons finding places on the stage. . . . He displayed all the rich gifts of art and voice to which he accustomed us during his engagements at the Manhattan and Metropolitan Opera Houses

and in recitals of previous years. It was a treat to hear him again.—World.

His voice was in the most marvelous condition in which it has ever been heard. Never has Bonci shown such power, color and mastery of the smallest detail. His mere tone production was the most glorious example of singing that New York has ever heard.—Evening Mail.

Bonci sang English encores to an audience that lined Forty-third street to the Hippodrome corner, and hung like flies to the walls of Aeolian Hall on Saturday night, when the accomplished tenor made his only appearance in New York this season. Many in the balcony stood on their chairs to see the wonderful little man.—Evening Sun.

Bonci's opening number was Ponchielli's "Cielo Mare," of recent years nearly exclusively the property of Enrico Caruso, which Mr. Bonci gave with great beauty of expression.—Tribune. (Advertisement.)

### MUSIC IN SIOUX CITY.

Sioux City, Ia., February 15, 1913.

Maud Powell received a veritable ovation in the Heizer Music School series of concerts, Harold O. Smith at the piano. The present writer has never seen such enthusiasm over an artist in Sioux City. After leaving, the artist wrote to the management, expressing her gratitude and appreciation.

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Madame Blye gave a very charming recital, assisted by Frederick Heizer, violinist, before the MacDowell Club, February 5, the two virtuosi playing this program: "Ondine," Ravel; "To a Scissors Grinder" (dedicated to Madame Blye), Warner; nocturne (dedicated to Madame Blye), Lovette; "Elfenfantz," MacDowell; "Fairy King's Ball," Erich Korngold; sonata, G minor, Grieg; "Invitation to the Dance," Weber-Tausig. The sonata was the same one played by Powell and Smith, and produced a fine effect.

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February 12 the first concert of the symphony orchestra was given, under the baton of Frederick Heizer, who conducts with magnetism. At the close of the concert, Clarinetist J. K. Hurd was seen to totter and fall, and when picked up he was dead from heart failure. The tragedy has caused universal sorrow. Mr. Hurd rose from a sick bed, as did Mr. Vandenburg, horn player, to help at this first concert. Maud Powell spoke encouraging words to the young conductor, Mr. Heizer. Other recent events here include a program before the music section of the Women's Club, when ensemble and solo music was performed; also a newly formed class in "Musical Appreciation," which began February 10.

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Active here in musical circles are the Morningside College Conservatory, Orwin Allison Morse, director; the Lawrence School of Music, Abby A. Lawrence, director; John Herman, piano instructor; Kathleen Webb, teacher of piano; Fay Hanchette, soprano, who teaches voice, diction and interpretation; Elsie Lincoln, whose specialty is artistic repertory for professional singers; the Laurel Music House, dealing in sheet music and small instruments; M. Sorrenson, violinist; Florence Gertrude Lewis, piano, harmony and musical history; Albert Morgan, organist, Epiphany Cathedral; Hugh Hammond, musical instruments. All these are busy with their several specialties. R. W. F.

### Walter L. Bogert's Work.

Walter L. Bogert, musical director of the New York People's Institute, has secured the following artists for the month of February: Eva Emmet Wycoff and Otilie Schilling, sopranos; Alfred D. Shaw, tenor; Sergei Kotlarsky, violin, Egon Pütz, piano, and the Von Ende Violin Choir.

At the MacDowell Club, where Mr. Bogert has just been elected chairman of the music committee, Bessie Hyams will give her explanatory recital of the opera "Conchita" on February 25, and on March 18 the Zoellner Quartet will be heard in a program of Mozart, Glazounov and Tchaikowsky.

As president of the New York State Music Teachers' Association, Mr. Bogert announces that the Annual Report has gone to press and will be issued shortly.

### Merx and Gundlach at Musicians' Club.

Hans Merx, baritone, assisted by Paul Gundlach, pianist, appeared at the New York Musicians' Club musicale, given at the club's rooms on Sunday evening last. There was a good attendance of members, who were much interested in the program of unfamiliar lieder by Schubert, Brahms and Wolf. Indeed, most of those present said that the compositions were new to them and complimented the singer upon his fine interpretation and expressed their pleasure in having had them brought so forcibly to their attention. It seems strange that so many of these masterpieces are neglected, but they are being resurrected by Mr. Merx, who makes it a point to present a number at each of his recitals, and he finds that they are accepted with as much enthusiasm as the more popular ones.

## Max Pauer's Triumphs with Boston Symphony Orchestra.

Max Pauer has been meeting with great success on tour with the Boston Symphony Orchestra, playing the Mendelssohn G minor, the Schumann and the Liszt E flat concertos. The following press reviews are from the Boston, Washington, Baltimore and Philadelphia papers:

An audience which crowded the National Theater to its limits yesterday afternoon during the fourth concert of the season of the Boston Symphony Orchestra rewarded Max Pauer, the soloist, with storms of applause for his masterly piano work in Mendelssohn's G minor concerto. Lacking affectation of manner, or eccentricity of appearance, Mr. Pauer commanded the immediate attention and earnest expectation of the audience from the moment he began to play, and his audience was his own from the moment he touched the instrument until long after he finished. His hearers honored him by recalling him again and again.

Mr. Pauer played the difficult presto movement, the beautiful andante movement, the exquisite runs and the delicate trills of the number with the greatest warmth and sympathy of tone coloring. Those who heard him considered themselves fortunate indeed.—Washington Star, February 19, 1913.

Max Pauer raised a veritable storm of applause over his masterly piano work in Mendelssohn's G minor concerto. Mr. Pauer carried off the difficult presto movement with the ease of the perfect technician. The beautiful andante movement, in which the concerted work falls chiefly between the piano and the lower strings, was played with great warmth of feeling by Mr. Pauer. Although in a concerto the opportunity for individualizing the solo work is limited, it could not fail to be evident to all listeners that Mr. Pauer is an artist of the highest rank. His exquisite delicate runs and trills—in which Mendelssohn's music abounds—and his varied tone coloring gave glimpses of rich possibilities in solo work. He was recalled many times.—Washington Herald, February 19, 1913.

One of the immortals of musical virtuosity made his Washington debut yesterday afternoon as soloist with the Boston Symphony Orchestra at its fourth concert, given in the National Theater. He is the Anglo-German pianist, Max Pauer.

The composition chosen by Mr. Pauer for the expression of his genius was Mendelssohn's concerto No. 1 in G minor. A man of massive frame and not graceful bearing, he strode to the solo instrument and seated himself without any of the "fussiness" affected by many pianists, whose chief reliance in securing the immediate attention of the audience is in some idiosyncrasy of manner, of apparel, or of hirsute adornment. The explanation of an absence of all such characteristics in Mr. Pauer was manifest with the execution of the first measure in the brilliant allegro. Power, imagination, marvelous technique, and absolute authority were, at once conveyed to a capacity audience, which sat in rapt wonder and appreciation throughout one of the most impressive interpretations of a masterpiece that it has ever been the privilege of Washington music lovers to hear. The beauty of the pianist's tone is unsurpassed, and the feeling which he conveys to the listener is that of complete accord with composer and interpreter.

One of the most artistic features of the concerto was the pervasive charm of the orchestral accompaniment, under the direction of Dr. Karl Muck. A Beethoven, deaf to all the harmonies in the realm of sound, might have found complete musical content in observing the joy of the music as reflected in the fact of the symphony orchestra's conductor. No member of the audience, it may be surmised, enjoyed Mr. Pauer's playing quite so much as Dr. Muck.—Washington Post, February 19, 1913.

The concert was particularly interesting because it was the occasion of introducing Max Pauer, a German pianist, who had never before appeared in Baltimore but about whose successes much had been heard.

Mr. Pauer made a very strong impression in his number, the beautiful Schumann concerto, which was substituted at the last moment for that of Mendelssohn, and he was given a half dozen enthusiastic calls after its completion.

His playing is unmarred by eccentricities or mannerisms of any kind, his attitude is modest and unassuming, so that his success was a striking demonstration of the fact that a player does not have to depend upon hysterical or sensational appeal or forced, exaggerated efforts to arouse the sympathy of his audience.

Mr. Pauer, indeed, may well be considered an ideal pianist for such a work as the Schumann concerto, his reading of it having shown full appreciation of its characteristic poetry and deep insight into the subtleties with which it is rife. He did not, however, allow these to become obtrusive enough to injure the salient features of the piece, as so often happens when a man is gifted with subjective powers of expression.—Baltimore News, February 20, 1913.

His performance last evening of the beautiful and extremely romantic Schumann piano concerto, which at the last moment was substituted for that of Mendelssohn, was one of the most entirely satisfying things that have been heard in Baltimore for years.

This artist's playing has, for these more modern days of fiery technique and cold brilliancy of attack, many very unusual qualities. It is essentially lyric playing, characterized by a noble sentiment and a deep appreciation of the exquisite lieder quality of the work he was interpreting.

The Schumann concerto is particularly grateful as far as the pianist is concerned, with melodies that suggest voices singing,

lovely airs running through it that demand the softest possible touch as well as a sustained pianissimo, beautiful episodes on the strings and the wood and occasional passages for the horns, above which the piano seems to reach out yet complement at the same time, and in the playing of this work Mr. Pauer exhibited the most exquisite facility.

His touch is like velvet, but it is always essentially firm and ringing. Last evening the player seemed deeply impressed by the poetry and telling charm of the composition he was presenting. His performance was moving and brilliant, and while his work was so appealing and so filled with sentiment in the broader passages, it suggested certain hidden fires that would seem to indicate that in other works of a more compelling nature he might have all the forcefulness and power that the entirely lyric quality of the Schumann work offered no opportunity for him to display.—Baltimore Evening Sun, February 20, 1913.

Mr. Pauer's playing of the work was a great triumph in every respect. He has, to begin with, a noble and dignified stage presence, which captures an audience at his entrance, and even afterward continues to hold it for him. Powerful playing is naturally expected from him, but he is as tender, delicate and noncompelling as he is noble and powerful. His technique is splendid, but never forced or pushed forward. All he does is easily done and never for effect. He is simply a giant in music, entirely capable of doing any work worthy of such an artist personage. It goes for the saying that he was repeatedly and enthusiastically recalled.—Baltimore American, February 20, 1913.

The splendid freshness and animation of Max Pauer puts one in mind of the best type of amateur oarsman, or some such blithe and breezy personality. The rousing, abounding vigor in the performance lifted the work itself above the plane of plausible mediocrity to which at times it is dangerously near. Mr. Pauer's playing exploited the poetry and the sentiment without lapsing into sentimentality. The confident ease with which he did everything—whirling through the runs of the presto-like Kohleminen at the Olympic games—moved universal admiration. When at last the herculean frame rose from the piano stool, after the four movements in one, there was a prolonged storm of applause that meant many journeys from the wings to the conductor's dais, but there was not the irritating and mannerless scattering fusillade of hand-clapping that there used to be. This was partly because the piano was promptly shoved away, and chiefly because it is realized that the rule of no encores at these concerts is not to be infringed. Mr. Pauer after his effort seemed as fresh as a Killarney rosebud; he is a physical as well as a pianistic miracle.—Philadelphia Public Ledger, February 18, 1913.

The assisting artist was the distinguished pianist, Max Pauer, who had chosen for performance Mendelssohn's concerto for the piano in G minor. This was rather a remarkable selection, especially for a man who, like Mr. Pauer, must stand well over six feet tall in his stockings. For a great many years now this particular concerto has been reserved for the use of conservatory graduates and probably no concert goer in this city ever heard it played by an artist of the first rank. Yet it is a beautiful work, and Mr. Pauer, by his masterly playing, so brilliant as to execution and so eloquent in feeling, was able to show that there is a good deal more in this disparaged music than is commonly exhibited.

He played it with an admirable fluency and force; and by carefully refraining from over-emphasizing its sentimental side he invested it with a dignity and significance which it had not been supposed to possess. Mr. Pauer was enthusiastically applauded, but the rule against encores was enforced.—Philadelphia Inquirer, February 18, 1913.

The program was attractive and well balanced, and there was novelty in its makeup in the first appearance here of a distinguished pianist. This virtuoso is Max Pauer, new to America until the current season. Reports of Mr. Pauer's fine gifts had preceded him here. Judging from last night's performance, the heralding was not overfulsome. Mr. Pauer's art is solid and authoritative. His technique is superlatively brilliant. He is by no means deficient in poetic imagination and there was keen introspection as well as polish and expert proficiency displayed in his handling of the Mendelssohn's concerto No. 1, which he had selected for his debut here.

The keynote of rich romantic beauty was sounded in his interpretation of the gracious andante, and there was an exhibition of dashing digital dexterity in the rondo of the final movement. Mr. Pauer's art suggests German training and environment. He is, however, although of Teutonic origin, an Englishman, having been born in London in 1866.—Philadelphia North American, February 18, 1913.

To be unique, and consequently conspicuous, musicians, as well as those in other walks of life, are driven to all sorts of extremes. The playing of Mendelssohn's concerto in G minor has come, in this advanced state of musical development, to appear almost an infringement on the artistic rights of the public. Consequently when Max Pauer effected his American debut in the Mendelssohn work in New York City the innovation was regarded with considerable surprise. That he emerged from a repetition of this daring feat with flying colors, when he made his Philadelphia debut with the Boston Symphony Orchestra in the Academy of Music last night, was due entirely to a musician's ability that revealed new beauty in the hackneyed work. Perhaps, in his ignorance of con-

ditions in this country, Pauer may be unaware of the threadbare quality of the G minor concerto. At any rate, while he plays with a great deal of rhythmic precision, fine technique and an artistic appreciation of the possibilities for variety of style and expression inherent in this particular example of Mendelssohn's writing, it must be admitted that as an artistic offering the selection was a failure.

Every one knows Mendelssohn's ability and his limitations. There is much that is wonderfully beautiful and poetic in his music, but it is not of so compelling a character as to induce any public clamor on the subject of hearing it. Pauer is a giant in stature—a fact that made his trying with the Mendelssohn concerto all the more absurd. Unsatisfactory as the medium for his debut was, he displayed such decided ability that we would like to hear him in a program of real music.—Philadelphia Record, February 18, 1913.

At yesterday afternoon's concert of the New York Symphony Orchestra, Max Pauer, who has been the pianistic sensation of the present season, gave one of the most splendidly inspiring performances of Liszt's A major concerto that has been heard in this city during the past four or five years. Mr. Pauer is the type of pianist who delights alike the discriminating and exacting musician and the public at large. His playing is superb in its commanding sweep, its virility, and elemental boldness. Unlike many pianists in whom these qualities are strongly marked, Mr. Pauer has also a wealth of poetic imagination and an emotional warmth quite irresistible in its appeal. And, finally, one can pay him the rare compliment of not praising his technique; for while it is quite impeccable, it is so ideally subordinated to the higher phases of interpretative art that the hearer completely overlooks it. His handling of the concerto showed Mr. Pauer to be an ideal Liszt player. It was magnificent in its dash and entrain, and its episodes of tenderness were lovingly treated. One longs to hear him in the great Liszt sonata. He would do it overpoweringly, no doubt.—New York Post, February 17, 1913.

Nothing and no one—not even in New England—ever lived by nicety alone and Mendelssohn's piano concerto has withered away in spite of all its prettiness. And Max Pauer played it yesterday—Max Pauer, tallest of figure, broadest of shoulder, image of virile strength among living pianists. He played it with much deftness of finger, especially in even and purling runs, a light touch that spun gracefully the pretty arabesques, a small gentle tone that was always fluent and sometimes sparkling; a pleasant singing of the amiable melodies and a happy faculty of bright tonal color for Mendelssohn's neat little fancies. It was all as polished and crystalline as taste, skill and sentiment—in the old Victorian sense—could make it. Mr. Pauer assimilated himself perfectly to the piece. By these tokens he can differentiate between music; he has a sense of style and a rare artistic self-control. No doubt being a renowned pianist—he has other attributes too.—Boston Transcript, February 15, 1913. (Advertisement.)

### Hein & Fraemcke Institutions' Recitals.

The two musical institutions under the direction of Carl Hein and August Fraemcke, the New York College of Music (128-130 East Fifty-eighth street), and the New York German Conservatory of Music, 306 Madison avenue, gave recitals by pupils on the two last successive Friday evenings, in both of which the junior students at these schools took part. Both affairs took place at College Hall, 128-130 East Fifty-eighth street, and both had audiences testing the capacity of the hall. At the College of music recital three children under eight years of age made hits; they were Alice Degenhardt, Uarda Nieh and Elizabeth Kunzer. Four boys under fourteen played four quartets for cornets, the "Pilgrims' Chorus" and "Festmarsch," by Hoch. They were Joseph Kohn, S. LaRoy, William Mochee and Charles Mochee. This novelty was much enjoyed. Elsa Foerster, Eleanor Lanning, Tillie Zimble, Margaret Nolan and Lilly Lefkowitz did especially well. Others on the program, playing piano, violin or cello and singing were: Henry Kast, Jr., Philip Gates, Harold Goodfriend, Benjamin Klein, Albert Thomforde. Last night, Tuesday, there was a recital of seniors.

February 21 the juniors of the German Conservatory showed what they could do, and this, too, was very enjoyable. Piano, violin, cello and vocal solos made up a program of eleven numbers which received enthusiastic applause from the audience. Worthy of special mention are the following: Viola Peters, Elsa Foerster, Tillie Zimble, Bella Zimble and Consuelo Clark. They played piano, violin and cello pieces and sang with excellent expression and understanding. It was quite astonishing to note the advanced technical proficiency of some of these young musicians, none of whom are over sixteen years of age. The next students' concert will take place February 28.

### Carlos Salzedo's Engagements.

Carlos Salzedo, the harpist of the Metropolitan Opera Company Orchestra, distinguished himself at recent concerts in New York and vicinity. Last Thursday morning he played for the Harlem Philharmonic Society at the Waldorf-Astoria and at the concert of the Rubinstein Club on Tuesday evening in the same hotel. Mr. Salzedo has been engaged to appear with Edmond Clement, the French tenor, at Carnegie Hall, Tuesday afternoon, March 11.

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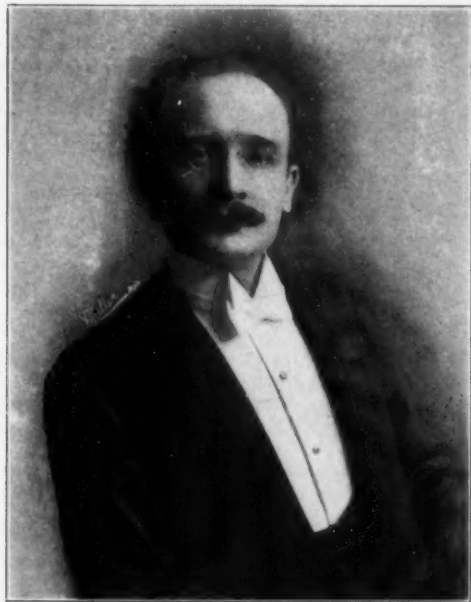
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## Minneapolis Symphony Orchestra Concert in New York.

This excellent organization, which is at present under the conductorship of Emil Oberhoffer, made a second visit



EMIL OBERHOFFER.

to New York last Friday evening, February 21, and drew an immense audience to Carnegie Hall. Judging from the applause which the public lavished on soloist, conductor

and orchestra alike, the experiment of bringing so expensive an organization so far was a decided success.

The orchestra, on the whole, represents a capable body of players and is able to interpret whatever conceptions the conductor may have of the great works for orchestra, and Minneapolis is to be congratulated in having such high educational advantages in a musical way as this orchestra affords.

Emil Oberhoffer is a born conductor. Not only are his beat and gestures clearly understood by his players, but he carries authority with him and he has a well informed and capable musical mind. His readings are characterized by virility and strength. He is no sentimentalist.

The program consisted of well worn works which call for no comment now.

Tina Lerner, slender and frail, in all but her art, roused the great audience to demonstrations of joy. Was there a man in the house who could refuse votes or anything else to this siren when she played her enchanted music? The familiar Tchaikowsky concerto, which so many mere men have hammered into New York ears of late, took on a gentler meaning when Tina Lerner touched the keys, and her persuasive eloquence made more willing slaves than the thunders of the male exponents had made unwilling captives. And at the end she looked as fresh and unconcerned as if the playing of Tchaikowsky concertos was a pleasing pastime for girls. It looked as if the many recalls to the platform wearied her more than the performance had done. The program is as follows:

Overture to Rienzi ..... Wagner  
Symphony No. 6, B minor (Pathétique), op. 74 ..... Tchaikowsky  
Concerto for piano and orchestra, No. 1, B flat minor, op. 23 ..... Tchaikowsky  
Finale to Rheingold (Entrance of the Gods into Walhalla) ..... Wagner

### Dufault's Annual Recital.

Paul Dufault's annual recital of French and English songs, February 18, at Aeolian Hall, New York, attracted, as usual, an audience of good size and warm appreciation; the much abused word "enthusiasm" may be truthfully applied with respect to the attitude of the Dufault audiences. Possessing a warm, colorful voice, allied with most distinct enunciation, and a pleasing personality, the combination at once creates interest and holds it to the end. Another thing—Dufault will not sing to the sound of hurrying feet. He waits until people are not only seated, but quiet, thus claiming undivided attention. It is a truly dignified stand, one that should be followed by all artists. As a singer of ballads, Dufault stands unexcelled. "Have You Seen But a White Lily Grow?" was beautifully sung. "Sylvain," a lovely sentiment, was exquisitely sung. Big voice and much feeling characterized "My Fatherland," while "Over the Hills" was a tender thing, as sung by Dufault. Big applause followed "I Know," in which Dufault's diction was pure and his voice satisfying in every detail. Thanks are due to him for introducing many novelties; indeed, a large portion of the program of twenty-one songs was unknown. His singing of French songs is pronounced superior to that of certain operatic stars, such is the intensity and finish of expression in his interpretation.

Following Franck's "Lied" Mr. Dufault sang a little encore song about "getting a licking for something he never did," which brought down the house. The typical march song by Holmes was followed by "L'Étoile"; later came a jolly couplet from "Eugen Onegin," acted with appropriate facial expression, and all these met with instant appreciation. Godard's "Chanson," English translation, by the singer, closed the program, which contained so much that was delightful.

### Dimitrieff with Memphis Orchestra.

Nina Dimitrieff, the Russian soprano, sang recently with the Memphis (Tenn.) Symphony Orchestra. The appended press criticisms include one about her work with this orchestra, also her successes this winter at concerts in other cities:

Madame Dimitrieff's voice is powerful and brilliant, but at the same time sweet and of exquisite quality and color. She is young and beautiful and has temperament and warmth and magnetism. She is, along with her beautiful singing, an actress of a high order and has scored a success in her native city, St. Petersburg, and in Italy as a grand opera singer, but has chosen concert and recital work as more to her taste.—Sedalia, Mo., Democrat.

Madame Dimitrieff was a surprise to the audience, as, although she has won a reputation abroad and was heard with many of the larger orchestras in this country last year, her work was not well-known in Memphis. She has a sweet lyric soprano voice and a gracious stage presence as well. Besides her program numbers, she sang as encores first the berceuse from "Joelyn," by Chaminade,

with harp and violin obbligato, played by Mr. Cortese and W. W. Saxby.

Her second number was the difficult aria from Tchaikowsky's opera, "Pique Dame," which she sang for the first time in Memphis, and sang with faultless grace and feeling. The reception of this number was so enthusiastic that she was compelled to respond to several encores.—Memphis Commercial Appeal.

Madame Dimitrieff is a native of Russia, and is making a tour of the large cities of the United States, and the College of Music felt quite fortunate in getting her to come here. Her voice is of beautiful quality, wide in range, sympathetic, and, in fact, possesses all the characteristics which go to round out the full artist. She showed wonderful control of her voice and the fine temperament displayed was a revelation to the audience. Not only is her singing superb, but she possesses a strong and pleasing personality. The



NINA DIMITRIEFF.

audience last night was prone to let her go after the program was concluded and she graciously responded to an encore.—Jacksonville, Fla., Daily Journal.

Nina Dimitrieff, a young Russian soprano, was the principal soloist of the evening and made a very favorable impression by her brilliant technique and rare temperamental gifts.—Syracuse, N. Y., Post-Standard. (Advertisement.)



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Boston, Mass., February 22, 1913.

Edmond Clement and Maggie Teyte united in a joint recital at Symphony Hall, Sunday, February 16, filling the auditorium with a large and distinguished audience. The inimitable art and charming personality of Mr. Clement, now well known to the majority of Bostonians, were once again evident in this concert, and the delight and enthusiasm with which each of his numbers were received must have been most gratifying to the tenor. The program comprised, beside several groups of French songs by Mr. Clement, which, in the course of the concert, were substantially added to by familiar encores, an Italian, French and English group by Miss Teyte, and two duets—"Nous allons partir," Godard, and "Au clair de la lune," Lully, the last named, a particularly delightful conceit, gracefully and exquisitely rendered by the artist pair, calling forth a well merited repetition.

Via Philip Hale's column in the Sunday Herald comes this information: A few years ago Julius Chaloff, of this city, took a prize for piano playing at the New England Conservatory of Music, and the technical proficiency and the musical taste of the youth excited surprise. Since

then he has been studying the piano in Berlin with Ignaz Friedman and composition with Hugo Kaun. His teachers are enthusiastic about his future. On the 18th of last month Mr. Chaloff gave a concert in Bluethner Hall, Berlin, with the Bluethner Orchestra and played these concertos: Rubinstein's in D minor, Brahms' in D minor and Tchaikowsky's in B flat minor. The Berlin newspapers published discriminative, but most encouraging criticisms. Mr. Chaloff also played last month at a symphony concert in Leignitz, Tchaikowsky's concerto and a group of pieces. A prelude and fugue for organ by him, played in Berlin last year at the St. Petri Kirche, by A. W. Leupold, was warmly praised.

The second reception of the MacDowell Club, held on the afternoon of February 19, at Copley Hall, had for its guest of honor Olga Samaroff-Stokowski, of Philadelphia. Music was furnished by the Orpheus Ladies' Quartet and the Harvard Mandolin Club.

The afternoon of Tuesday, February 18, was one for young singers. At Steinert Hall, Florence Fisher, soprano, and Barbara Mayer, contralto, gave a recital which afforded considerable pleasure, and revealed the young singers as possessors of good voices, well trained and skilfully used. At the Hotel Somerset, Bernice Fisher, soprano: Jeska Swartz, contralto, and Rafaelo Diaz, tenor, of the Boston Opera Company, gave a concert for the benefit of the Student Aid Fund of the Misses Gilman School Association, the program of which comprised operatic excerpts and sundry other pieces, among them Mr. Caplet's "Groen." Particularly enjoyable was the singing of duets from "Lakme" and "Hansel and Gretel" by Miss Fisher and Miss Swartz.

On the same evening, at Jordan Hall, Irma Seydel, the brilliant young violinist, treated the members of the Apollo Club and their friends to an exhibition of thoroughly musicianly and artistic violin playing. Miss Seydel played as soloist of this third Apollo Club concert, the "Faust" fantasia of Sarasate, a group of pieces by Massenet, Drdla and Zarzucki, and the obligato to Nevin's "The Night Has a Thousand Eyes," sung by the club. Taken from every point of view, technically, emotionally and artistically, the playing of this young violinist is extraordinary. Rarely does one find, even in the so called great artist, such a perfect balance of all the violinistic essentials—beauty of tone, absolute surety of intonation, clean cut technic, fine sense of rhythm and a discriminating musical taste. How much more unusual then to find all these qualifications in a girl of seventeen just at the outset of her career. And yet there is nothing whatever of the prodigy about Miss Seydel, her development having pro-

ceeded logically to its present artistic maturity—a maturity which is now indisputable, despite her youthful girlishness of appearance, which sometimes influences unfairly a true judgment of her position as an artist.

Arthur Hackett will sing the tenor part in Coleridge-Taylor's "Tale of Old Japan" at Ottawa, Canada, March 31. An interesting coincidence in this connection is the fact that his brother, Charles Hackett, now in Italy, sang the tenor role in this work at its first presentation in this country at the Albany, N. Y., Festival last May.

The principal numbers in the recital program given by Paulo Gruppe, the Dutch cellist, at Jordan Hall, February 19, were the sonata in C major by Saint-Saens for cello and piano, and the Bach suite in C major for solo cello. Following these came a group of miscellaneous pieces by Tchaikowsky, Haydn, Saint-Saens, Herbert and Popper. Mr. Gruppe had the assistance of Carl Lamson at the piano. Mr. Gruppe revealed many admirable qualities in his playing and displayed increased differentiation and style as an interpreter. His tone is a fine one and his technical ability is that of a virtuoso.

From the studio of Clara Tippet comes the information that Edith Godbe, one of her pupils from Salt Lake City, took part at a recent studio recital given by Gertrude Fogler, and won many compliments for her excellent singing and fine poise—a fact all the more creditable since this was Miss Godbe's first appearance. Another pupil of Miss Tippet's who is now much in demand is Ethelynde Smith, of Portland, Me., whose various successes have been recorded from time to time in these columns. Miss Smith

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3. Exile
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5. Grief.
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BOSTON NEW YORK



still continues her coaching with Mrs. Tippet, coming to Boston every two or three weeks for that purpose.

\*\*\*

Charlotte Grosvenor, soprano, assisted by Edith Thompson, pianist, gave a recital at Jordan Hall, February 20, under distinguished patronage. Miss Grosvenor, who was known in this city some years ago as a promising pupil and debutante, has since spent her time in further study in Europe and shows the careful results of this study in her work. And yet she is unconvincing as an interpreter. Miss Thompson, too, has done better playing here than she did on this occasion.

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Three recitals to be given by artist pupils of Anna Miller Wood at the latter's Pierce Building studio are announced for these dates: February 26, Edith Bullard; March 5, Marie Estelle Millette, of California; March 12, Maida Huff, of Minnesota.

\*\*\*

The Cecilia Society, Dr. Mees conductor, gave its second concert of the season at Jordan Hall, February 20, when the society performed many unfamiliar works in a thoroughly praiseworthy manner. The society had the assistance of Antoinette Szumowska, pianist, who played pieces by Couperin, Rameau, Scarlatti, Saint-Saëns and Chopin. Of the new works in the appended program those particularly worthy were Bantock's "On Himalaya," an original and effective piece which was redemanded; Mr. Vogt's "Indian Lullaby," an exquisite bit abounding in beautiful harmonies, and Moussorgsky's "Joshua" cantata of kindling accent and barbaric color; Palestrina, "Tenebrae Factae Sunt"; "Easter Song," arranged by Plueddemann; "Chanson Joyeuse de Noel," arranged by Gevaert; Bantock, "On Himalaya" and "Awake, Awake"; Mackenzie, "Distant Bells"; Vogt, "An Indian Lullaby"; Old English, "Sumer is icumen In," arranged by Bantock; Irish tune from County Derry, arranged by Grainger; Moussorgsky, "Joshua," for solo voices, chorus, piano and organ.

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Though without their regular symphony concert of Friday afternoon, the Boston Symphony Orchestra being away on a trip, Boston music lovers found ample compensation in the violin recital of Eugen Ysaye, at Symphony Hall, on the afternoon of February 21. For the benefit of those who are always interested in the programs of an artist, this one is appended, though it really makes little difference what Mr. Ysaye plays, since even the most commonplace piece of music could be made a thing of beauty in his hands. How truly and wonderfully inspiring was the revelation of such music as comprised this program, can be better imagined than expressed, since words seem meaningless and futile in the face of such profound artistic beauty:

Sonata in A major, No. 2 ..... Brahms  
Concerto in G major (cadenza by Ysaye) ..... Mozart  
Poème ..... Chausson  
Albumblatt ..... Wagner-Wilhelmj  
Lointain Passe ..... Ysaye  
Havanaise ..... Saint-Saëns

BLANCHE FREEDMAN.

#### Pennsylvania College for Women Recital.

The following program was given at the Pennsylvania College for Women, Wednesday morning, February 19, by Margaret Horne, violinist, with T. Carl Whitmer at the piano:

Concerto (first movement) ..... Beethoven  
(Cadenza by Joachim.)  
Hymne au Printemps ..... Kocian  
Air de Ballet ..... Rigo-Auer  
Caprice ..... Kreisler  
Romance ..... Whitmer  
Zephyr ..... Hubay  
Suite ..... Schuett

Miss Horne played brilliantly. The large audience recalled her six times. Mr. Whitmer's playing of the accompaniments and in the suite was a distinct achievement. His color sense is keen, his rhythmic effects are remarkable and his appreciation of "values" is exquisite. His romance (written originally for the cello and arranged by Miss Horne for violin) is a lovely work with great charm of melody and breadth of expression.

#### Three Hulsmanns at Sphinx Club.

Constance, Helen and Marie Hulsmann appeared before the Sphinx Club, on St. Valentine's Day, at a "Valentine Dinner," given in the grand ballroom of the Waldorf-Astoria Hotel, New York. The children appeared in tableaux, and sang, accompanied at the piano by their mother. Sometimes this is reversed and Madame Hulsmann sings, accompanied at the piano by Helen, who is a precocious pianist. A list of the places where they have appeared would take up considerable space, covering large and small halls, clubs, private mansions, apartments, etc.

#### Edith Barnes' Scores Success at Boston Opera.

Singing the difficult role of Zerlina in Mozart's "Don Giovanni" without any rehearsal, at a subscription performance under the direction of Felix Weingartner, which included such artists as Emmy Destinn, and John McCormack, is no slight achievement, particularly when the singer is a young American girl with but one season's stage experience. That Miss Barnes not only fulfilled all requirements, but won a distinct artistic success beside, is told in the following press excerpts regarding this performance, while those concerning her appearance as Nedda earlier in the season are likewise appended as a matter of interest:

At the performance of "Don Giovanni" yesterday Edith Barnes followed Miss Nielsen as Zerlina. She surprised even those especially interested in her, for she sang music, which shows immediately every defect of the voice or the singer, with finish and artistic feeling. Her phrasing was praiseworthy and each detail of the part carefully thought out. There was much enthusiasm.—Boston Post, February 16, 1913.

Miss Barnes is the second understudy to come into evidence in the course of the "Don Giovanni" presentations, and she made no less distinct a success of her impersonation of the peasant girl than



EDITH BARNES,  
Soprano, Boston and Montreal Opera Companies.

Mr. Blanchart has made of his characterization of the cavalier. The new Zerlina won the approval of the matinee house for a voice of pleasing tone and for a vocal style that showed excellent schooling. Acceptable among her experienced associates on the side of song, she was also impressive as a comedy actress. Some would find her study of the role more in accord with a Cherubino than a Zerlina—would find it hinting more of the manners of the court than of the village. But her "Batti" and "Vedrai" arias had their crystalline, Mozartian charm as she read them with her clear voice and interpreted them in her frank way. She was intelligently in the vein of the composer, and that was the one thing desirable.—Christian Science Monitor, February 16, 1913.

Edith Barnes, who took the part of Zerlina for the first time, has shown marked advancement at each opportunity given her. Her voice is essentially lyric, fresh and pure in quality, even in texture throughout a wide compass, and flexible.

Miss Barnes has learned that first requisite in singing these arias of Mozart—the control of the breath; so that she can project and sustain the line of Mozartian melody with true repose. She therefore has acquired also a pure legato, so that the words of a phrase are made to seem friends and not foes.

Added to these requisites is a musical taste of inherent refinement. Yesterday there were bits of variety in phrasing that added emphasis and color. Greater mastery and resources in style there will be, for Miss Barnes obviously is a student—she has a sense of rhythm—but there were moments, as in a portamento leading to the return of the subject in "Batti, batti," when the singer molded the contour of her phrase with that authority and grace which makes an audience a confidant.

It was a pleasure also to see Zerlina as a simple, unmannered girl, innocent of artifice, spontaneous and naive in walk and gesture. The role may be further developed in detail, but this was a first appearance in it, and it was laid out on a safe plan, technically and emotionally. Miss Barnes deserved the applause she received.—Boston Globe, February 16, 1913.

Miss Barnes' Nedda was an excuse for the fervor of her lovers both on and off the mimic stage. She sang the love song in the first act most charmingly, and made good use of the dramatic possibilities of the part.—Boston Herald, January 5, 1913.

Edith Barnes, a Boston girl, a graduate of the Opera School of the New England Conservatory, stepped into the front rank of singers at the Boston Opera yesterday afternoon by a splendid performance of Zerlina in "Don Giovanni."

Miss Barnes has been a member of the company all the season and has sung fair parts on several occasions. This was her debut in one of the greatest and most difficult roles of grand opera and her success was undoubted.

The music of Mozart must be sung. It cannot be faked or bluffed through. Knowledge of how to sing and a fine voice are

absolutely essential to this ancient but ever verdant opera. Zerlina is one of the most important roles in "Don Giovanni." It was sung by Alice Nielsen during the first two performances, and by Geraldine Farrar at the Metropolitan revival of the work some seven years ago.

Miss Barnes appeared at a Saturday matinee before a packed house and sang with Emmy Destinn, John McCormack, Didur, Mardones, Blanchard and Amaden.

She disclosed a lyric voice of rare beauty, combining brilliancy with perfect purity and sweetness. She used it with surprising artistry for one so young and inexperienced. The famous "Batti, batti" aria upon which so many sopranos have tripped was surmounted by her with grace and ease, and her subsequent numbers were almost as well done.—Boston American, February 16, 1913.

Miss Barnes' voice is of excellent timbre, particularly in the upper register. While possessing brilliancy, it is vibrant with sympathy. These admirable qualities have not been obscured, but rather developed by good emission. There is also a fine sense of authority and style. There were points of dramatic emphasis which Miss Barnes held for the moment by a well curved phrase and filled with significance. Her conception of the dramatic side of the Nedda character is admirable.—Boston Globe, January 5, 1913.

Edith Barnes, who has been winning laurels in opera this season, appeared as Nedda in "Pagliacci" and sang this remarkably difficult role with vocal beauty and artistry and considerable dramatic aplomb.—Boston American, January 5, 1913. (Advertisement.)

#### Recital by Musin's Pupil-Composer.

Patrons of the series of recitals at which Ovide Musin, the noted Belgian master of the violin, presents his artist pupils at his Virtuoso School of Violin, 51 West Seventy-sixth street, New York, were entertained with a recital of new compositions for violin by Mr. Musin's talented artist pupil-composer, Roswell Weitzel, last Sunday afternoon.

The mainstay of Mr. Weitzel's recital was the oft attempted but rarely satisfactorily performed Mendelssohn concerto. In Mr. Weitzel's hands it received an artistic interpretation, being played with due attention to musical shade and color throughout. Mr. Weitzel realized to the utmost the beautiful, warm, sensuous tones characteristic of his instrument. The same may be said of the introduction and rondo, by Saint-Saëns, and "Airs Russe," by Wieniawski. Like all of Musin's pupils, Weitzel's playing reveals that perfection of technic and bowing which has made the Franco-Belgian school (of which Ovide Musin is a disciple and one of the foremost exponents) pre-eminent. His playing made a decided impression upon the large and fashionable audience present, by whom these recitals are looked forward to with eager anticipation.

In his compositions Mr. Weitzel shows considerable talent. The serenade and the souvenir, while not pretentious music, are pleasing to hear, and his "Slumber Song" is filled with melody, and in the comparatively short time of eight months it has gained considerable popularity and is being featured on the programs of leading violinists, notably by Florence Austin (the celebrated virtuoso pupil of Ovide Musin), upon her recent successful Western concert tour.

Edna Rothwell, pianist, pupil of Mrs. Tollefson, made a very favorable impression in her rendition of Moszkowski's "Caprice Espagnole." In response to an encore she played a Chopin impromptu.

Elsie Schweikart's recitation of the "Hazing of Valiant" was very well received by the audience.

The program was as follows:

Violin solo, concerto in E minor ..... Mendelssohn  
Roswell F. Weitzel.  
Recitation, The Hazing of Valiant ..... Williams  
Elsie Schweikart.  
Violin solo, introduction and rondo capriccioso ..... Saint-Saëns  
Roswell F. Weitzel.  
Violin solos—  
Slumber Song ..... Roswell F. Weitzel  
Serenade ..... Roswell F. Weitzel  
Souvenir ..... Roswell F. Weitzel  
Piano sol, Caprice Espagnole ..... Moszkowski  
Edna Rothwell.  
Violin solo, Russian airs ..... Wieniawski  
Roswell F. Weitzel.

#### Edna MacDonald a Pupil of Sterner.

Last week THE MUSICAL COURIER published an extract from the Houston (Texas) Post, which included opinions by Edna MacDonald, on the singers she had heard in New York this winter. The interview in part reads:

I do believe New York is "high note" mad. You hear nothing but So and So's E, D or F. Where I am stopping there is a teacher who is a specialist in that line. I've heard his tenor take G in alt and his soprano A in alt, re and fe are nothing; he has a very interesting method of obtaining this extra register of the voice.

While in New York, Mrs. MacDonald lived at the New York School of Music and Arts, 56-58 West Ninety-seventh street, studying voice with Ralfe Leech Sterner, director and head of the vocal department.

Mrs. MacDonald was much pleased with her improvement under Mr. Sterner and anticipates returning to resume her studies in the near future. While at the school she sang at a number of the regular Thursday evening musicales.

# CHICAGO

Chicago, Ill., February 23, 1913.

The Sunday concerts go on undiminished and yet well patronized. Last Sunday afternoon five concerts or recitals took place. However, the reviewer heard only the three most important, viz.: Elena Gerhardt, Alice Nielsen and the Beethoven Trio.

Miss Gerhardt sang to a large and enthusiastic audience at the Studebaker. The program was as follows:

Der Wanderer an den Mond ..... Schubert  
Das Fischermädchen ..... Schubert  
Vor meiner Wiege ..... Schubert  
Der Müsener ..... Schubert  
Schlaflied ..... Schubert  
Gretchen am Spinnrad ..... Schubert  
Provençalisches Lied ..... Schumann  
Wer machte dich so krank ..... Schumann

Alte Laute ..... Schumann  
Der Sandmann ..... Schumann  
In's Freie ..... Schumann  
Mondnacht ..... Schumann  
Die Kartenlegerin ..... Schumann  
Frühlingsnacht ..... Schumann  
Gesang Weyla's ..... Hugo Wolf  
Die ihr schwebet um diese Palmen ..... Hugo Wolf  
Begegnung ..... Hugo Wolf  
Morgen ..... Richard Strauss  
Ständchen ..... Richard Strauss  
Meinem Kinde ..... Richard Strauss  
Caeclie ..... Richard Strauss

Last season we were, on several occasions, fortunate in hearing the beautiful soprano, and the welcome tendered Miss Gerhardt must have been most gratifying and probably due to the marked approbation of her auditors, the singer appeared to the very best advantage and in the most charming mood. Elena Gerhardt has a captivating smile that gets over the footlights, and it made many new Chicago admirers for her. Her singing of each number was refined and artistic, and she richly deserved her success. Her recital ranks among the best heard here in many seasons and was one that will long be remembered for its excellency.

At Orchestra Hall Alice Nielsen, looking even younger than on her last visit, sang the following program:

Deh vieni non tardar (from opera Nozze di Figaro) ..... Mozart  
Song of Lehl ..... Ronald  
Down in the Forest ..... Cyril Scott  
Lullaby ..... Charles G. Spross  
Will-o'-the-Wisp ..... Charles G. Spross  
Botschaft ..... Brahms  
Vergleichliches Ständchen ..... Brahms  
Im Kahn ..... Grieg  
Ein Traum ..... Grieg  
Pourquoi ..... Saint-Saëns  
Mandolin ..... Debussy  
Fileuse (opera Gwendoline) ..... Chabrier  
A toi ..... Bemberg  
Oh! Haunting Memory ..... Carrie Jacobs-Bond  
The Lass with the Delicate Air ..... Dr. Thomas Arne  
But Lately in Dance ..... Arensky  
Love Has Wings ..... Rogers  
Aria Vissi d'arte (La Tosca) ..... Puccini

Miss Nielsen is one of the most popular operatic songstresses and she, too, was greeted by a very friendly audience. The Mozart aria, "Deh vieni non tardar," from "Nozze di Figaro," opened the recital most auspiciously. It was accorded a fine reading and showed the singer to be in splendid vocal fettle. The second group, made up of English songs, brought much joy to the ear and success to the recitalist.

The Beethoven Trio is another organization of which Chicago may be justly proud. Its ensemble is excellent and, indeed, if the balance of last Sunday afternoon's program was on a par with the reading of the finale of the Beethoven Trio, our local trio is a shade better than some other similar organizations. The three artists have ample reason to be pleased with the success of the concert, which ought to be repeated on a less busy afternoon.

The Saturday afternoon recitals given under the auspices of the American Conservatory are among the features of its educational plan, being arranged with a definite purpose and covering a wide field. They are given either by members of the faculty or advanced students. This season they included a series of three lectures on the opera by Karleton Hackett, with musical illustrations by some of his artist-pupils, and six lecture-recitals on the art of song by Edward Clarke, the program given by himself. That these recitals were of high order goes without saying and the attendance taxed the capacity of the hall. Among the recent events were a joint recital by Clarence Loomis, a talented pianist, and John T. Read, the well known basso; a concert by the American Conservatory student's orchestra, under the direction of Herbert Butler, and a most inter-

esting recital by the children's class under the direction of Louise Robyn.

Katherine Burritt, Indian song interpreter, appeared at the Whitney Opera House last Friday evening, February 21, and will appear on Sunday afternoon, February 23.

The Mendelssohn Trio will give a program at the Fine Arts Theater on Sunday afternoon, March 2.

Silvio Scionti, piano instructor at the American Conservatory of Music, was the soloist at the regular Friday afternoon and Saturday evening concerts of the Theodore Thomas Orchestra at Orchestra Hall on February 21 and 22. On account of the absence of the writer from the city the concert was not heard and therefore cannot be reviewed.

Madame Birdice Blye is winning continued success, the unstinted praise of critics everywhere she plays, resulting in return engagements. The following notice is taken from the Macomb (Ill.) Bystander of January 8:

The program given last evening for the third number of the artist course, was one of the most delightful given this year. Madame Blye, the noted pianist, who appeared here last year, and won such favor, was enthusiastically received and her playing was more than ever enjoyed. As her first number, Madame Blye gave the difficult "Sonata Eroica" of MacDowell, which is seldom played on account of its extreme difficulty, but her technique and virtuosity were equal to the demands of the number. Her second group was entirely from Chopin, opening with the brilliant ballade in A flat, which was splendidly given and was followed by a prelude and scherzo, the latter being particularly brilliant. As her closing selections Madame Blye played a series of modern things, "Ondine" by Ravel of impressionistic French schools and the "Fairy King's Ball" by Korngold, a youthful composer who has achieved great notoriety; both were extremely novel and were given with a fine interpretation. Two selections dedicated to Madame Blye closed the group. Madame Blye is certainly an artist of the highest rank and her playing met with the appreciation that it deserved. The concert was a great musical treat and the audience was appreciative and enthusiastic.

Arthur Kraft, tenor, a very promising pupil of Arthur Burton, has successfully filled the following recent engagements: Recital, Rogers Park Woman's Club, January 30; "Elijah," Moline, Ill., February 4; "Swan and Skylark," Wheaton, Ill., February 13; Players' Club, La Salle Hotel, February 23.

Della Thal, pianist, has been engaged to play at a reception for Governor and Mrs. Dunne at the residence of Mr. and Mrs. Edwin Romberg on Monday, February 24. Madame Rosa Olitzka, contralto, and Alexander Zukowsky, violinist, will appear also on the program. Miss Thal leaves the same night for Toledo, where she plays with the Minneapolis Orchestra on Tuesday, February 25. The concert will be given under the auspices of the Eurydice Club. From Toledo Miss Thal will go on to New York City, where she gives a program at a private musicale on March 2.

Marion Green, baritone, will be the soloist at the nineteenth orchestral concert to be given next Sunday evening, February 23, at a Chicago synagogue. The concert will be under the conductorship of Arthur Dunham.

Elsa Fern Smith-MacBurney, soprano; Agnes Henschel Harter, contralto, and William Lester, accompanist, will be heard in a program of duets and solos Tuesday evening, February 25, in the MacBurney studios. The program will be as follows:

Gypsies ..... Brahms  
The Birdling ..... Dvorák  
The Parting ..... Dvorák  
Lightly Borne on Music's Wing ..... Gade  
Mrs. MacBurney and Mrs. Harter.  
An der Wesser ..... Presser  
Sehnsucht ..... Castello  
Wie ein Gruessen ..... Mehrkens  
Today and Tomorrow ..... Bartlett  
Mrs. Harter.

Six Tuscan Folk-songs—  
A Streamlet Full of Flowers ..... L. Caracciolo  
From Far Away ..... L. Caracciolo  
A Flight of Clouds ..... L. Caracciolo  
O Happy Are the Blind ..... L. Caracciolo  
Nearest and Dearest ..... L. Caracciolo  
Mrs. MacBurney and Mrs. Harter.

When Cecilia Sings ..... Moir  
Sing Me a Song ..... Homer  
Damon ..... Stange  
A Birthday ..... Woodman  
Mrs. MacBurney.

Echoes ..... Cowen  
Cleansing Fires ..... Cowen  
A Thought of Home At Sea ..... Cowen  
Linger, O Gentle Time ..... Cowen  
Mrs. MacBurney and Mrs. Harter.

The Paulist Chorists, of Chicago, will give their second concert at the Studebaker Theater, Sunday afternoon, March 9, under the direction of F. Wight Neumann. The chorists will be assisted by a string quartet made up of members of the Theodore Thomas Orchestra. The proceeds of the concerts of the Paulist Chorists are contributed to an endowment fund by which the ideals of the golden age of choral music are perpetuated. Hundreds of

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people were turned away unable to secure tickets at the concert given by the Choristers on November 17. Seats can be procured now at the Studebaker box office. The program is as follows:

Gloria in Excelsis (Sacred Chorus) .....Gounod  
Tenebrae Facte Sunt .....M. Haydn  
'Neath Our Earth in Gloomy Hades .....Konemann  
Ave Maria (trebles and altos) .....Brahms  
Cantus Sancti Antonii .....Jefferson  
Francis Casey and the trebles.

La Nuit .....Saint-Saëns  
Walter Curran, soloist.

The De'il's Awa' .....DeLamar  
O Salutaris .....Giordani  
Thou Today .....Dubois  
Walter Curran and Frank Flood, soloists.

Ave Maris Stella .....Farrant  
Vesper Song .....Franz  
Memorare .....Couture  
George Stidham, Messrs. Curran and Flood, soloists.

Emil Liebling plays at Williamsport, Pa., on Wednesday, February 26; Lock Haven, Pa., February 27; Altoona, Pa., February 28; Mont Carol, Ill., March 5, and Milwaukee, Wis., March 8. Mr. Liebling has been very busy concertizing all over the country and teaching a large class in his studios in Kimball Hall.

The Mendelssohn Club was heard in the second concert of its season at Orchestra Hall last Thursday evening, February 20, before an audience that left no vacant seat in the large auditorium. Harrison M. Wild, the conductor, is to be highly congratulated for the splendid results obtained by his male chorus. The main feature on the program was the rendition of Felicien David's "Le Desert." The Mendelssohn Club sang gloriously and was ably assisted by the Theodore Thomas Orchestra, David Bispham and John B. Miller. Mr. Bispham, the accomplished artist that he is, gave real pleasure by a superb rendition of his part. The tenor's opportunities are not numerous, only two small solos being allotted to the part, yet Mr. Miller delivered those with his customary artistry and shared with his colleague in the success of the evening. After the intermission, Christine Miller was heard in the solo part in Brahms' "Rhapsody." The Pittsburgh contralto, as ever, won the hearts of her audience by rare tonal beauty, exquisite delivery and impeccable diction. As to the chorus, as said above, its work was meritorious in every respect.

Edward Clarke will give the last of his song recitals Saturday afternoon, March 1, at Kimball Hall. The program will be as follows:

#### SONGS OF VARIOUS NATIONS.

Du Bist Wie Eine Blume .....Liszt  
The Loreley .....Liszt  
Der Asra .....Rubinstein  
Song of the Flea (Faust) .....Mourssorgsky  
None But a Lonely Heart .....Tchaikovsky  
Serenade .....Tchaikovsky  
I Heard the Gull .....Sinding  
Two songs from cycle of gypsy airs .....Dvorak  
My Old Mother .....Grieg  
What I Saw .....Grieg  
I Love Thee .....Grieg  
At piano, Esther Hirschberg.

Arthur Kraft, tenor, a very promising pupil of Arthur Burton, has successfully filled the following recent engagements: Recital, Rogers Park Woman's Club, January 30; "Elijah," Moline, Ill., February 4; "Swan and Skylark," Wheaton, Ill., February 13. Mr. Kraft will also appear at the La Salle Hotel on Sunday, February 23, under the auspices of the Players' Club.

Many vocal and piano students of the Bergey Chicago Opera School gave a recital last Sunday afternoon, February 16, in the studio of the school in the Fine Arts Building. Each student showed the result of good training and reflected credit on their mentors. Speaking about the Bergey School, it might be said that Florence Benson, one of the piano assistants of Mrs. Bergey, played last Saturday evening, February 22, at a concert given at the Whitney Opera House.

RENE DEVRIES.

#### Klibansky Pupil for Hamburg Opera.

Tilly Jansen who studied with Sergei Klibansky in Berlin three years, and has been on the operatic stage only two years, recently closed an engagement with the Wiesbaden Opera, but was released, enabling her to accept the more important engagement at the Hamburg Stadt-Theater, where Schumann-Heink began her career. She sings first soubrette roles, and this engagement followed her appearance there as guest in repertory operas. Robert H. Perkins, the baritone, another Klibansky pupil, is in Europe on engagement with a leading opera house pending the settling of details. Hamburg papers had the following to say of Miss Jansen:

#### "MADAMA BUTTERFLY."

The title role in "Madama Butterfly" could not have been entrusted to better hands than Frl. Jansen, who sang with convincing, passionate abandon, acting the part with force.—Hamburg Daily.

#### "HANSEL AND GRETEL."

The performance had real childlike humor, to which Tilly Jansen

as Gretel contributed much. She was full of natural drollness, excelling in both singing and acting.—Hamburg Nachrichten.

#### "HANSEL AND GRETEL."

Frl. Jansen showed herself of charming naturalness, backed by a voice full of beauty.—Hamburger Tageblatt.

#### "DIE ZAUBERFLOTE."

Tilly Jansen sang the part of Cherubino. She was one of the brilliant events of the evening, needed to carry any opera to success. She was eminently satisfactory in her action, especially the way she "made eyes," for she could well be a pattern for others of her sex. Her lovely, bell like soprano voice must be praised, es-



SERGEI KLIBANSKY AND HIS PUPIL, TILLY JANSEN.

pecially in her singing of the aria "Neue Freuden," in which there was temperament and harmonious action.—Hamburger Tageblatt. (Advertisement.)

#### Paulo Gruppe Delights Boston.

Paulo Gruppe, the Dutch-American cellist, who is filling engagements in the South this week, played in Boston last week with excellent success. Press opinions follow:

Paulo Gruppe, the Dutch cellist, gave a recital yesterday afternoon at Jordan Hall. He was assisted by Carl Lamson, pianist. The program was as follows: Saint-Saëns, sonata in C major, "Le Cygne"; Bach, suite in C major for cello alone; Tchaikovsky, "Chanson Sans paroles"; Haydn, minute; Hebert, serenade; Poper, "Harlequin."

Mr. Gruppe, a young man of conspicuous talent and marked proficiency on his chosen instrument, has already revealed his art in Boston. Mr. Gruppe exhibited a high order of technical accomplishment. As an interpreter he has gained in poise and authority, while the third movement of Saint-Saëns' sonata was played in a finished manner as well as with the spontaneity and verve of a youthful virtuoso.—Boston Herald, February 20, 1913.

Paulo Gruppe, the cellist, gave a recital in Jordan Hall yesterday afternoon. The principal numbers of his program were the sonata in C major by Saint-Saëns for cello and piano and the Bach suite in C major for cello alone. There followed a group of miscellaneous



PAULO GRUPPE.

pieces by Tchaikovsky, Haydn, Saint-Saëns, Hebert and Pomer. Carl Lamson was the pianist.

Mr. Gruppe is known here from his previous appearance as a cellist of an estimable equipment in technique of sound musicianship and of individuality in interpretation. The performance of a sonata for cello and piano, wherein the latter instrument has its share in the exposition and development of material, is not to be approached perfunctorily, nor is a single stringed instrument able to cope against a piano in amount of tone.—Boston Globe, February 20, 1913. (Advertisement.)

#### Ysaie-Ganz in Recital.

Eugen Ysaie, the Belgian violinist, and Rudolph Ganz, the Swiss pianist, will give a joint recital in Carnegie Hall, New York, Tuesday afternoon, March 4. The program will open with Brahms' sonata and will close with the Kreutzer sonata. Mr. Ysaie and Mr. Ganz will also play solos.

#### Wilks' New York Criticisms.

The following extracts from New York daily papers refer to the recital which Norman Wilks, the English pianist, gave in Aeolian Hall, New York, Wednesday afternoon of last week:

In a season when nearly all the musical lights have been Russian, Austrian or Bohemian, an English musician comes as a novelty. Yesterday afternoon Norman Wilks, a well known and gifted pianist, who hails from England, gave a noteworthy recital at Aeolian Hall.

The significant feature of Mr. Wilks' program was not the Beethoven sonata, or the Chopin group, or the Liszt numbers, but was a collection of three "Fairy Tale" tone poems by that remarkable youth, Erich Korngold, the thirteen year old Viennese composer. That such imaginative compositions, so mature in theme and development, should come from a pen directed by the hand of so young a writer is a fact worth mentioning and one at which to marvel.

"The Princess and the Pea" and "The Ball at the Fairy King's" were subdued, graceful, dainty pieces, embracing traditional forms of music calculated to interpret scenes so titled, and "Epilogue," a symmetrical résumé of the suite, was satisfying and charming. Mr. Wilks gave a poetic and convincing reading of the three numbers.

His performance of the Beethoven sonata disclosed his best powers as an interpreter. He evidently possesses a large technical equipment, to which is added intellectual insight.

In the Chopin numbers, the pianist played with lucidity and profound beauty, while his performance of the Liszt Rhapsody, No. 6, and "Au Lac de Wallenstadt," also by Liszt, was stirring, brilliant and vigorous.—New York American, February 20, 1913.

Norman Wilks, an English pianist, who was brought over to be soloist at a number of concerts with the Boston Symphony Orchestra this season, gave a recital at Aeolian Hall yesterday afternoon. His program included Beethoven's sonata in C major, op. 53; a Chopin group, a Liszt group, and examples of the prodigy Erich Wolfgang Korngold, who was born in 1897. Mr. Wilks is a young man without affectations or mannerisms who plays sanely and with confidence. He seems to seek to project the composer without any undue exploitation of his own individuality. He was heard a week or two ago at the Plaza and made a good impression. That impression was strengthened by his playing yesterday. A large audience applauded him generously.—New York Evening World.

Norman Wilks, English pianist, who came to this country to tour with the Boston Symphony Orchestra, gave his first New York recital yesterday afternoon in Aeolian Hall before an audience of fair size.

Mr. Wilks is especially gifted in poetic moods, a trait not altogether usual in an Englishman. His Chopin group was of unusual interest and served to show him in his most ingratiating phase.

Mr. Wilks has a clean, crisp technique, a warm singing tone and clear cut phrases.

His interpretations are full of grace and of the effervescence of youth, for which reason, perhaps, his Beethoven will gain in impressiveness in years to come more than he showed in the Waldstein sonata played yesterday, when there was more to admire in the promise than in the achievement.

He included three numbers from a collection of pieces by Erich Korngold, young Viennese composer, of whom many like to indicate that his work has been touched by older hands.

This Mr. Wilks resents, as he says that any one knowing the young boy could easily understand how completely he might be capable of music of such a nature. So far as maturity of conception is concerned, why should one marvel at anything while remembering that William Cullen Bryant wrote "Thanatopsis" at seventeen?

The numbers heard were "The Princess and the Pea," "Ball at the Fairy King's" and "Epilogue." It is music which shows the fountain spring of Reger, Strauss and Debussy in the matter of jarring discords, and it seems almost a grief to think that so young a child should already find his inspiration and musical joy in harmony out of tune, hard and pitiless, instead of in the pure, simple and refreshing stream of the old masters.

Yet there was an infinite charm about the music, especially in the second number, which had brought under the spell of a real Viennese lilt all the jangling discords of the keyboard, and, above all, Mr. Wilks played them superbly, and it must be said that they need an interpreter as sympathetic and as full of grace as Mr. Wilks.—New York Evening Mail, February 20, 1913. (Advertisement.)

#### Butt-Rumford Receipts, \$5,000.

A dispatch which London Charlton received from Winnipeg, Canada, states that the receipts of the Clara Butt-Kennerley Rumford concert in that city were over \$5,000. The Walker Theater was filled to its capacity, and several hundred persons were turned away, while the ovation given the English singers was tremendously enthusiastic.

Madame Butt and Mr. Rumford will give their farewell New York recital before starting for the Pacific Coast, in Carnegie Hall, on Monday evening, March 3. For this occasion an all English program has been arranged. Not for several years has an American tour of foreign singers proved as sensational as that of this distinguished contralto and baritone. Crowded houses have been the rule, while in a number of cases return engagements have been demanded. It is practically assured that Madame Butt and Mr. Rumford will return to America at the conclusion of their tour of Australia.

#### Pilzer-Spooner Recitals.

Maximilian Pilzer, violinist, and Philip Spooner, tenor, are proving an excellent combination, judging from the eagerness with which their joint recitals are being sought. They have already booked a number and it is expected that they will be kept busy right up to the end of the season.



Unity Photo Co., New York City.

First American Photograph of Mr. Pauer

## Of Course MAX PAUER WILL RETURN FOR THE ENTIRE SEASON 1913-1914

THE BOSTON JOURNAL  
SATURDAY, FEBRUARY 15, 1913.

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Lendvai's Symphony in D Major  
Proves a Disappointment.  
Muck Conducts.

By E. F. Harkins.

"Paderewski's successor," Max Pauer, made his Boston debut yesterday at the Symphony matinee, winning a well-earned ovation and prompting the question why this great, mature, almost middle-aged artist was not introduced to Bostonians long ago. And the most remarkable thing of all is that this most polished of the German pianists scored a brilliant and popular success with a Mendelssohn concerto (No. 1) that was never before thought worthy place on a Bostonian program.

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### Albert Huberty's Operatic Successes.

Albert Huberty, the famous basso of the Montreal Opera Company, has recently scored new successes in Toronto as Mephistopheles in "Faust" and the Father in "Louise." The following criticisms are quoted from the Toronto papers:

The Mephisto of M. Huberty is a study that leaves little to be desired, both on account of his excellent vocalism and his sinister acting. He continues to add effective detail, while his singing of such numbers as the serenade gives entire satisfaction.—Toronto Mail and Empire, February 19, 1913.

Huberty's fine sonorous voice was heard to advantage in the song of "The Calf of Gold" in the second act, as also in the sarcastic serenade, which leads to the fatal duel between Valentine and Faust.—Toronto Globe, February 19, 1913.

M. Huberty, of course, was superb. He is the ideal Mephisto. His acting couldn't be surpassed in naturalness and psychological revelation, and he sang with dramatic expression and lyrical eloquence. His singing of the serenade in Act Five was a notable piece of fine art. The orchestra played with beauty and distinction. The whole production was superb.—Toronto News, February 19, 1913.

From the beginning of Gounod's "Faust" last night M. Huberty, as Mephisto, was a convincing personality. His fine voice was perhaps heard at its best in the "Calf of Gold," sung in the second act, but all through the opera his interpretations were heartily applauded. And the applause counted, as well, from point of numbers, for the well-known opera had brought out almost a capacity house.—Toronto Evening Telegram, February 19, 1913.

M. Huberty gave his fine study of the father. He was at once splendid and pathetic in the great last act. Nothing could have been finer than that climax. The broken man had rallied his strength for one passionate outburst when he discovered his daughter's intention to live out her life, and she was ordered forth into the night. The ecstatic orchestra, sending forth the songs of Paris, had snapped in a sharp dissonance, and then M. Huberty turned with a quick gesture that was more eloquent than words of the



ALBERT HUBERTY.

desolation of the father whose child would not return.—Toronto Mail and Empire, February 15, 1913.

Huberty, as the father, who at the close curses the allurements of Paris, because it takes his daughter away from him, was again glorious in seniority of voice and remarkably natural in his denotement of the character of the workingman, who had deep love for his daughter, but could not understand her aspirations.—Toronto Globe, February 15, 1913.

Huberty as the father of Louise did some of the best work of the evening in this act. His magnificent and sympathetic baritone voice rose in a perfect paean of entreaty, or sank to the merest whisperings of affection as he tried to soothe his daughter by promising to investigate the antecedents of her lover with a view to satisfying his wife.—Toronto World, February 15, 1913.

Albert Huberty in the role of La Pere also was popularly acclaimed, both for his acting and his resonant basse chantante.—Toronto News, February 15, 1913. (Advertisement.)

### Adele Krüger's Brilliant Prospects.

Adele Krüger's prospects are brilliant. Elsa, Elizabeth and Sieglinde will be sung by her on one of the prominent opera stages before long. Her teachers and coaches are Victor Maurel, Isidore Luckstone and Oscar Saenger. Madame Krüger has filled many engagements in the South this winter, also in the West, where she enjoys an excellent reputation. She was introduced there by Mrs. Herman Lewis, of the Concert Direction M. H. Hanson, of New York, and the Kansas City manager, Myrtle Irene

Mitchell, used her influence and helped her to well deserved recognition. Before going to Indianapolis, where Madame Krüger will sing six recitals, she appears with various important New York musical organizations. Tuesday of last week she sang with the Tonkünstler Verein, of New York, the following program:

Träume ..... Wagner  
Weil ich wie einstmals allein ..... Tchaikowsky  
Liebesfeier ..... Weingartner  
Over the Hills ..... Marion Bauer  
Look into My Eye ..... F. Korbay  
A Spirit Flower ..... Campbell-Tipton

At the German Press Club (ladies' afternoon) last Saturday, her program included:

Kann wir wandeln zusammen ..... Cornelius  
Auf dem Kirchhof ..... Brahms  
Sandmännchen ..... Brahms  
Zueignung ..... Strauss  
To You ..... Speaks  
When the Night Comes ..... Carpenter  
Since You Loved Me ..... Sanderson  
Spring ..... Tosti

### Karl Schneider's Philadelphia Musicales.

Karl Schneider presented Elsa Lyons Cook, soprano, at a musicale in his Philadelphia studio, 1705 Chestnut street, Friday evening of last week. The singer, who appeared before an elite audience, was assisted by the Philadelphia String Quartet. The program follows:

Tre Giorni Son Che Nina ..... Pergolesi  
Lasciate mi Morire ..... Monteverde  
Se tu m'Ami ..... Pergolesi  
Andante Cantabile, from string quartet, op. 18, No. 5 ..... Beethoven  
Aria from La Forza del Destino ..... Verdi  
My Heart Ever Faithful ..... Bach  
(Cello obbligato, Alfred Lennartz.)  
Ave Maria ..... Bach-Gounod  
(Violin obbligato, F. Wilson Cook.)  
I Send My Heart Up to Thee ..... Mrs. H. H. A. Beach  
By the Murmuring Stream ..... Tchaikowsky  
The Children's Prayer ..... Reger  
Song of the Ghawazee ..... Weingartner  
The Firefly (from the Songs of India) ..... Bantock

Mrs. Cook, formerly well known as a prima donna of The Bostonians, has devoted the last two years to prepare for serious work—grand opera, oratorio and concert. How well she succeeded under Mr. Schneider's experienced guidance, was proven by her rendition of a most ambitious program that would tax the powers of any artist. Elsa Lyons Cook is the possessor of a well schooled voice, of sweet, yet far carrying quality, ranging from lower C to F above high C. At the close of the program, Mrs. Cook responded to the enthusiastic applause by singing an aria from Puccini's "Manon Lescaut." Karl Schneider, who played the accompaniments in his masterly way, may be proud of his pupil's success.

Karl Schneider was chosen conductor of the Treble Clef Club, Philadelphia's oldest choral society for ladies, there being ninety active singers. The club rehearses every Wednesday morning and will give a concert under its new conductor in April. Mr. Schneider will sail May 10, on the S. S. Prinz Friedrich Wilhelm, for Munich, Germany, to open his vocal and opera school.

### Tina Lerner in Pittsburgh and Philadelphia.

Two appreciative criticisms, which follow, tell of the Russian pianist's successes last week in Pittsburgh and Philadelphia:

When Miss Lerner came forward to take her place at the piano she was greeted with rounds of applause, which showed that the little artist on her previous appearance here had won a warm place in the hearts of Pittsburgh's music lovers. Many of them recalled the first time she played here with the Pittsburgh Orchestra under Emil Paur. She was a marvel then. She is a wonderful artist now. Her performance last night was a memorable one. Apart from a remarkable pyrotechnic skill she imparted to her instrument a certain silvery quality and employed a range of discreet tints, such as the composer himself might have infused into the work. Brilliance is the keynote of this young artist's playing and her art must be judged also by its intrinsically individual value. A mistress of technique in its most brilliant form, she employs it as a servant to watch over intellectual and emotional welfare. It is never brilliant for the sake of brilliancy alone. Whenever she employs it in its most brilliant form there is sure to be well defined purpose and sound logic for it as she demonstrated in the concerto. At the finish Miss Lerner was greeted with salvos of applause such as has seldom been heard in Pittsburgh.—Pittsburgh Dispatch, February 19, 1913.

The playing of Tina Lerner gave a great deal of pleasure. She has added not a few cubits to her artistic stature here since her first appearance. The little white clad figure with black hair demurely parted to frame the pensive face, translated the score into a poetry of motion with fingers and forearms that were the incarnation of liasse grace. The last movement was a phenomenal combination of fleetness and accuracy. It was a performance of fine intelligence and inspiration that deserved the hearty acclaim it received, and the many recalls.—Philadelphia Public Ledger, February 20, 1913. (Advertisement.)

### Nuremberg Festival.

Old Nuremberg or Nürnberg, as they spell it at home, is to have a Whitsuntide music festival beginning May 11. First a choral concert is to be given; then an orchestral concert and on the following day Handel's "Jephtha" is to be produced, the arrangement made by Stephani to be used.



**Sammarco's Wonderful Scarpia.**

The appended press notices tell their own story about Mario Sammarco's great portrayal of Scarpia in "Tosca":

Sammarco, in the dominant malignity of the tremendous role of the chief of police, was a worthy foil for the efforts of the prima donna. Sammarco is a great artist, and a great actor, and he not merely filled the house with his robust and beautifully balanced voice, but held his auditors spellbound with the vividness of his



Photo by The Dover Street Studios, Ltd., London.  
MARIO SAMMARCO.

portrayal of the most sinister character of the operatic stage.—Philadelphia Public Ledger, February 13, 1913.

The Scarpia of Mario Sammarco was a brilliant and complete piece of superior work. He gave a thorough characterization, making the police head cruel and brutal in the extreme but yet a gentleman in the sense of being accustomed to the refinements of life. He, too, acted with uncommon dramatic clarity and effectiveness. In the sensational scenes of his pursuit of Tosca he met fully the demands of the Garden Tosca and the realistic ideas she has of the way this should be played. It may have seemed a bit brutal but it cannot be denied that it was realistic and decidedly effective, well and forcefully presenting the scene that was to be enacted.

Sammarco sang the role with the most polished vocal art and his splendid voice never was shown to better advantage. There were times when he rose to really great vocal heights and when he fairly electrified the house with his splendid work. It was a triumph for him no less than for Garden and it will be a long time before we see the scenes of these two roles better acted on the lyric stage.—The Evening Star, Philadelphia, February 13, 1913.

Sammarco as Scarpia was his usual compelling self. His voice was resonant, true, robust and perfectly balanced. His acting was vivid and vital in the extreme. He added last night to his reputation as a great artist, both in his acting and his singing.—The Evening Times, Philadelphia, February 13, 1913.

As Scarpia, Mr. Sammarco repeated his well known, masterly interpretation of this role. He was altogether in the part of the distinguished sensualist, and displayed in all its glory, the beauty of his luscious rich voice.—Philadelphia Gazette. (Translation.)

Signor Sammarco's performance yesterday was one of impressive and sinister power, and great vocal beauty. In the famous—perhaps

one might with equal truth characterize it as the notorious—second act, Signor Sammarco's acting was sensational in its tempestuousness.—The Washington Post, February 8, 1913.

In the portrayal of the wily prefect of police, Baron Scarpia, Mario Sammarco gave a vivid portrait in the first act of the hypocritical tyrant, who became, in the second act, a veritable demon, consumed by his unquenchable passion for the charming Tosca. Sensuous, brutal, a fiend incarnate, Sammarco covers his baser nature intermittently, in the second act, with a veneer which is, in the end, rubbed away by the grossness of the man, displaying his uncontrollable desires to the audience, in all their naked hideousness. His portrait of the prefect of police was drawn with vigor and intensity, and the role was sung with great distinction by the famous Italian baritone.—Baltimore Herald, February 15, 1913. (Advertisement.)

**Haarlem Philharmonic Musicals.**

Thursday morning of last week the Haarlem Philharmonic Society of New York gave its February musicale in the Astor Gallery of the Waldorf-Astoria. Florence Hinkle, soprano; Reinald Werrenrath, baritone, and Carlos Salzedo, harpist, united in the following program:

Ständchen	.....	Ries
Neue Liebe, neues Leben	.....	Ries
Miss Hinkle and Mr. Werrenrath.		
Arabesque	.....	Debussy
King David's March	.....	Godefroid
Mr. Salzedo.		
O wüsst' ich doch den weg zurück	.....	Brahms
Sonntag	.....	Brahms
Von ewiger Liebe	.....	Brahms
Mr. Werrenrath.		
J'ai pleuré en rêve	.....	Hüe
Chanson Provençale	.....	Massenet
Chère Nuit	.....	Bachelet
Miss Hinkle.		
Au bord de l'eau	.....	Paladilhe
Barcarolle	.....	Chaminade
Miss Hinkle and Mr. Werrenrath.		
Variations on an old theme	.....	C. Salzedo
Mr. Salzedo.		
To You, Dear Heart	.....	F. Morris Class
Open My Window to the Stars	.....	S. Liddle
The Ringers	.....	Hermann Lohr
Mr. Werrenrath.		
Her Love Song	.....	Mary Turner Salter
The Norse Maiden's Lament	.....	Celeste Heckscher
Love Is the Wind	.....	Alexander MacFadyen
Miss Hinkle.		
The Hunt	.....	Bruno Huhn
Miss Hinkle and Mr. Werrenrath.		

The singers of the morning were in excellent voice. Mr. Salzedo's numbers were marked features of the program. Encores were added on demand.

**Godowsky and Walter Pulitzer's Protege.**

Leopold Godowsky's tour in the United States recalls to mind an interesting incident in connection with the great pianist's duties at the Royal Conservatoire of Music in Vienna.

About two years ago it is said that a young Polish boy, poor and obscure, made a mere existence in New York giving music lessons for 25 cents an hour. Whenever he had saved \$5 he would go to Rafael Joseffy and take an hour's tuition. Often he had to go hungry in order to do this. His family consisted of a father, mother and sister, all of whom idolized him, but could give him little help owing to their poverty. But they were good, thrifty people (the father a violinist in an orchestra), and they managed to keep a roof over the boy's head.

One day he announced he was going abroad to study music, even if he had to take passage as a deckhand, and throw himself on the charity of some European master. He had heard of Godowsky—in fact, it was the dream of his life to study under him. But without funds—what could he do?

It so happened that the boy was asked to play at a benefit performance held at the Hudson Theater. Those who

heard him that afternoon predicted a great future for the lad. But with one exception nobody present offered to promote the young prodigy's welfare. This exception was Walter Pulitzer (nephew of Joseph Pulitzer, who gave \$1,000,000 to the Philharmonic Society of New York). Mr. Pulitzer is a great lover of music and a composer himself. He told the boy that if he would come to him a year later and could show by his improvement that he had never swerved during that time from his high ambition, he would



HERMAN WASSERMANN.  
Protege of Walter Pulitzer, pupil of Rafael Joseffy and Leopold Godowsky, now studying at the Meisterschule, in Vienna.

send him abroad to study. The boy called on Mr. Pulitzer when the time was up and played for him. Mr. Pulitzer was so impressed with his remarkable progress that he decided to give the young pianist his wish.

The boy was delighted and published the good news to all his friends. When some newspaper item appeared to the effect that Walter Pulitzer had set aside \$5,000 with which to educate Hermann Wassermann (for that was the boy's name) the youth woke up and found himself famous. He also found others now ready to help him. But he refused all offers. Nor was his young head turned when, on the eve of his departure for Vienna, he was tendered a supper at the Holland House.

Hermann Wassermann's star had risen, for he was no sooner in Vienna than he applied for admission into the Meisterschule, of which Godowsky is the head, and was accepted, together with only five others, out of over a hundred applicants. He had passed the most difficult musical examination in Europe, and had become one of Godowsky's star pupils.

Now the announcement comes that young Wassermann will soon visit this country for an extended concert tour. Mr. Pulitzer predicts that he will stand with the foremost, and that Mr. Godowsky will take great pride in his young pianist.

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# OBITUARY

## Hester Higbee Geppert.

Hester Higbee Geppert, wife of William Geppert, managing editor of The Musical Courier Extra, died at Scarborough-on-the-Hudson, New York, Wednesday night, February 19, aged fifty-seven. Mrs. Geppert was widely known as journalist and author and formerly wrote articles for THE MUSICAL COURIER. She began her literary career on the Louisville (Ky.) Courier Journal after some years spent as a school teacher. The late Mrs. Geppert's best known novel, "In God's Country," was dramatized under the title "A Southern Romance."

During her years with the Louisville Courier Journal

Mrs. Geppert, when she was known as Dolly Higbee, wrote both musical and dramatic criticisms. It was while engaged as a journalist at the World's Fair in Chicago that she met William Geppert, whom she married in 1895 at Chattanooga, Tenn.

## Frau Furstenau.

The death is announced in Dresden, Germany, of the first woman who sang the Shepherd in "Tannhauser," Frau Professor Furstenau, at eighty-seven years of age. It was in 1845—sixty-eight years ago—that she studied and sang the role at the request of Wagner. Many years ago she was a member of the Dresden Court Opera.

## Three Choirs Festival.

The program of the Three Choirs Festival at Gloucester, which opens September 7, has been fixed to contain the "Elijah," "The Messiah," "The Dream of Gerontius,"

Bach's "St. Matthew Passion," not performed since 1877, is also on the list and Verdi's "Requiem." An oratorio promised by M. Saint-Saens, to be called "The Promised Land," is promised to land.

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